

AUTHOR & JOURNALIST

THE THOUGHTFUL PATH TO POETRY

Daniel Smythe

TWO ARTICLES ON FICTION:

Heroes in Today's Stories

CECILIA FAWN NICHOLS

Writers as Characters

VIRGINIA SCOTT MINER

For Beginners: How to Prepare a MS.

From Editors' Desks to You . . . Contests
and Awards . . . Books for Writers

Market Lists:

Little Magazines

Religious Magazines

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CHARLTON HESTON, the celebrated star of motion pictures, radio and television, is seen here with James Kepler, author of *The Jordan Beachhead*, while the actor's wife proudly displays a copy of the book at a gala reception and autograph party in L.A. Mr. Heston gave Exposition his whole-hearted cooperation in the book's headline promotion campaign. He took time off from his own hectic publicity campaign for his latest film, *The Ten Commandments*, to write a foreword to the book and to autograph copies along with the author at this affair (over 500 attended). Mr. Kepler received over \$1,300 in royalties in the first six months, and the *L.A. Herald-Express* hailed his book as "an outstanding and remarkable first novel"

Photo—PHILIP BRAUN STUDIO, LOS ANGELES

WENDY BARRIE, glamorous star of motion pictures, radio and TV, receives a copy of *The Pageant of the Mediterranean* from Edward Uhlan, president of Exposition Press, at a book-christening party aboard the cruiseship *Oslofjord*. Our promotion staff arranged one of the most spectacular publication-day book "launchings" in publishing history in honor of author Sheridan Garth. Miss Barrie "launched" the book with the traditional champagne bottle at the press party attended by 70 representatives of N. Y. newspapers, wire services, radio and TV, and transportation officials. National feature stories, followed up by intensive selling, rocketed the book into its 4th edition and its selection by the Travel Book Club



SENATOR EDWARD J. THYE (Minn.), proponent of legislation to establish a National Cemetery at Birch Coulie, site of the Indian Massacre of 1862, receives a copy of a novel based on the bloody event from the author, Dr. Bernard F. Ederer, who donned the garb of a Sioux chief for the occasion in the nation's capital. The author, now a resident of Calif., personally attended autograph parties (with huge turnouts) in Minn., and was interviewed on radio-TV in Minneapolis, L.A. and Baltimore. A "Cavalcade of Books" selection, *Birch Coulie* sales for the first three months amounted to \$600 in author's royalties. The book was recently acclaimed by the *L.A. Herald-Express* as "a first-rate historical novel that is a must for all readers of frontier lore."

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OCTOBER, 1958



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What Readers Say

How to Sell a Book

Something is happening to this whacky society that shouldn't happen to a dog. We are becoming so hypocritical that promoters have to work backwards to get their promoting done. Let me illustrate.

Once, if you wanted to get a book circulated, you would strive to get *public acceptance* of it, by getting people to tell one another, through the various media, that it was *good*. Now, just the opposite is true. If you want to sell a book, you have to get someone to try to ban it, condemn it, or censor it. The same goes for a movie. If it is "banned," then it is seen by everyone and grosses millions. If it is declared "good," then it may do so-so.

Not long ago, I wrote a novel, *The Sins of Sandra Shaw*, which is going big as a paperback. Yet, many people who have written to me to help me sell it to the public have said: "I've been trying to get the city council to ban it here, so we can sell more." One woman told me she read in the papers that a certain mayor was getting notoriety because he had banned a sexy book. "I mailed a copy of your book to him, thinking that he might issue a blast against it," she told me. "I told him to say it was horrible, low-down, and too sexy to be permitted on the newsstands. He wrote me back that since he had become known as a censor, he has been getting books from all over the world from hopeful authors who want him to issue a blast against their books!"

I repeat, there's something terribly, terribly cockeyed about a civilization in which good people, to spread the word about something, have to pan it to help get it circulated!

LARSTON D. FARRAR

Washington, D. C.

Why Writing Gets Discussed

For 12 years I made a living writing articles, and in that time I discovered that the most helpful article was not always the most widely discussed. Something of mine would be accepted, payment made, and eventually it would appear in the magazine. That would be the end of it. Other articles, not so well written or documented, would draw mixed reader reaction, and letters to the editor would appear for months afterward. What made the difference?

My writings were carefully researched, all the facts verified, and the lid nailed down tight. There was no room left for argument, and none ensued. A few other writers made themselves vulnerable with sweeping statements, debatable subjects, or downright blunders. When you do that, some little man is sitting in ambush with a popgun, just waiting for you. He says his piece, another reader comes back to argue with him, and your writing gets talked about.

The same holds true with books. A book dealer almost never *sells* a book of any kind. He merely serves the customer who comes in the door knowing what he wants. What the customer wants is the book being talked about, not necessarily the one that is helpful or entertaining.

Norman Vincent Peale wrote several books, any

AUTHOR & JOURNALIST

one of them as good as *The Power of Positive Thinking*, but not until Peale had a batch of small preachers sniping at him from scattered pulpits did he get on the seller list and stay there. It wasn't purely criticism that made Peale a success, but rather that he was a subject of wide discussion.

If you take the other extreme and write a shocking book, the same rule will follow. Certain readers will promptly brand it pornographic, and others will defend it as innocuous. Anyhow, the power of discussion is your best salesman.

In this letter I am deliberately leaving half the story untold, and for that the editor and I will get letters. See what I mean?

CHARLES CARSON

Manhattan Beach, Calif.

For Writers in Florida

St. Petersburg Writers' Club meets the first and third Thursdays in the New York Room, Toffenetti Hotel, First Ave. and Second St. North, St. Petersburg, Fla. General conference at 6 p.m., followed by dinner, ending with reading of scripts for criticism and exchange of shop talk. Membership is usually open. Many professional writers attend. Contact Mrs. J. D. Eady, 52-5742.

WADE SWIGER

St. Petersburg, Fla.

Contest Entry Sellers

I am seeking examples of entry-selling ad mail (for commercial prize contests) and accounts of your experiences with such entry sellers, for use in an article which I am preparing on that subject.

For sending me the largest number of different

entry-selling ads received by mail, I will award a prize of \$5 in the winner's choice of books or magazine subscriptions.

I will also award an identical prize for the most interesting and revealing account of experiences with contest ghost-writers or entry sellers.

Both prize offers expire December 31. Awards will be made next January. Entries will be considered confidential, and no entrants' names will be divulged without their permission.

ALLEN GLASSER

241 Dahill Road
Brooklyn 18, N. Y.

Result of Block's Article

I am not a subscriber to *Author & Journalist* because I prefer to buy my copy from a blind newsman who has a stand in Glendale.

I enjoy your magazine very much and am getting a great deal of help from it.

In the June issue, I enjoyed the article "Gloomily Asserted Smith," by Lawrence Block. One guess as to what I did. You know it. I started going through my rejects (that didn't at least rate a letter) and scanned my dialogue. I blushed a deep, luscious red when in a complete scene that was vivid and argumentative, I had the two people involved exclaiming angrily—demanding furiously—screaming violently. Ugh. I think I'll wait a good long time before I send that editor another story.

My main trouble is getting so excited over the fate of my story people that I swing adverbs and adjectives around like an axe.

So, thank you, Mr. Block, for your fine article.

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How To Get Started As A Writer

There are more opportunities in the writing field today than ever before. And getting started is easier than ever before, too . . . if you know literary techniques, markets and the devices of professional authors. Yes, if you like to write you probably have enough talent to become a published author once you've learned how to tailor your material to the requirements of editors.

Professional Writers and Editors Guide You Every Step of the Way!

The famous NEW YORK SCHOOL OF WRITING has trained hundreds of young writers to be successful writers. We can do the same for you . . . because our staff of active professional writers teach you the techniques they have mastered through years of trial and error experience. Magazine and book editors on our instruction staff show you how to slant your manuscripts so they become acceptable. And one of the nation's leading literary agents, who sold TEAHOUSE OF THE AUGUST MOON, works closely with our students in actually marketing salable material on a 10% commission basis.

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And thank you, Mr. Editor, for such a nice magazine. I enjoy it from the first page to the last.

ALINE BACON SWETS

Los Angeles, Calif.

From Dirt to Atheism

I have read with interest the pros and cons concerning censorship. It is amazing and disgusting to see people with a God-given talent indulging in such lowbrow tactics to impress people with their dirty minds, particularly the young.

Communism, atheism, or what have you, are subtly put across by such entertainment. Who can truthfully deny that our dear America is reaping the reward, brought about by so-called intellectuals who have sabotaged our country by one foul way or another?

The field of entertainment is an easy mark for the gullible, but some sweet day, these so-called intellectuals are going to blush for shame, when they hear: "Blessed are the clean of heart, for they shall see God."

PRUDENCE GAYLE

Lebanon, Ky.

A&J Helps Them Sell

Your magazine has helped me to sell many short stories in the juvenile field. I am very grateful for the excellent articles and market lists in *Author & Journalist*.

ELAINE E. MUSGROVE

Kitimat, B.C., Canada

Just made my first \$80 as a direct result of reading of available markets in your publication.

MRS. PAUL FREY

Hanover, N. H.

I have sold to *National Fisherman*, *American Lumberman*, *Editor & Publisher*, and the *Family Digest* as a direct result of your market information. Also, after looking over filler markets in one issue, I tried *Reader's Digest* with one and picked up \$100 for about 100 words. Keep up the good work on your market information.

WALTER W. ARNDT

Santa Barbara, Calif.

COMING IN NOVEMBER

Three widely varied market lists will be in the November *Author & Journalist*—Greeting Card Verse, Plays for Amateur Production, Syndicates.

In addition, there will be professional articles on writing fiction and non-fiction, news of manuscript needs direct from editors' desks, comment on books for writers, and the other features that make *A&J* important to you as a writer.

If you are not already a subscriber, subscribe now and make sure of getting the November and future help-filled issues immediately on publication. Use the handy order form on Page 31.

From Editors' Desks to You

Prominent Religious Market

Writers of popular religious or inspirational material will be interested in the current needs of *Christian Herald*, 27 E. 39th St., New York 16. For years this has been a leading interdenominational magazine. Its circulation now is around half a million. It pays fair rates shortly after acceptance.

Material wanted at present is in the following groups:

Short Subjects: People who are doing useful and helpful things in unusual ways; big achievements of "little" people. 600 words and one photo. \$25.

True accounts in which coincidence piles upon coincidence to effect deliverance from some hazard or situation in a manner that can be attributable to divine intervention. 600-800 words. \$25.

Previously unpublished anecdotes of 300 words or less offering some lesson with much impact and drama. \$15.

Articles: Current social problems focused down to the experiences of individuals or communities and how they solved the problem.

Articles on almost any subject that has religious or moral implications. First-person approach is good when necessary to strengthen slant. Definitive articles accepted only from authorities in the field concerned. Articles run 2,500 words usual, 3,000 top. \$50 up.

Fiction: Stories in which unsophisticated persons face and solve their everyday problems in the light of Christian and moral principles. No more doctors or clergymen as main characters, please! 2,500 words. \$50 up. Seasonal fiction (or other material) should be submitted five months in advance.

Children's Page: Simply written fiction or articles designed to be read to very small children or read by children up to age 10, with fairly obvious "moral." Stories on religious seasons also considered (Christmas, Easter, etc.) 300-500 words, \$10 up. Short poems, things to make and do, quizzes, etc.—all with religious implications and motivation.

Church Building Section: Protestant Church is a section published within *Christian Herald* four times a year and then reprinted as a self-contained publication sent free to Protestant pastors. Uses plans and descriptive material on new church buildings; articles on church building techniques and experiences, preferably from lay rather than clergy viewpoint; successful ideas that might be adopted by other churches. Query the editor of this department, C. Harry Atkinson.

—A&J—

Seeking New Plays

Paul Michael, 180 E. 17th St., Brooklyn 26, N. Y., is interested in seeing new plays suitable for either Broadway or off-Broadway production. Small casts and as few sets as possible are desirable.

Mr. Michael promises prompt return of unsuitable scripts as soon as possible provided they are accompanied by sufficient return postage.

—A&J—

Add *Staten Islander Magazine*, 15 Beach St., Staten Island 4, N. Y., to your list of regional markets. It uses a variety of material, all related to Staten Island except that fiction may be set anywhere in metropolitan New York.

In fiction the magazine wants 500-1,000 words in



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Nearly all of the new writers accepted for PC service have now sold: to *The Saturday Evening Post*, *Cosmopolitan*, *This Week*, *Redbook*, *Family Circle*, *Toronto Star Weekly*, *Modern Romances*, *True Confessions*, *Coronet*, *Manhunt*, *Ellery Queen's Mystery Magazine*, *Argosy*, *Adventure*, *Rinehart*, *Dutton*, *Gold Medal* and many, many others. We'll be happy to discuss working with you.

Personal Collaboration is open to promising writers who have, or have not, worked with us before, and the charge is moderate. Please write for full details. No charge or obligation, of course.

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humorous stories, 1,500-2,000 words in suspense stories. Articles may be historical, biographical or current, dealing with Staten Island. Verse, cartoons, and photos are used also. Payment is on publication.

On prospective articles query Managing Editor William B. Kosky, Jr.

—A&J—

Sleep No More is the tentative title of a new weird-terror tale magazine using both horror-terror articles and fiction. Payment $\frac{3}{4}$ c-2c per word on publication. Address Calvin T. Beck, Editor-in-Chief and Publisher, Box 183, Ridgefield, N. J.

Mr. Beck also has in the works a male variety magazine, probably to be called *Don Juan*.

—A&J—

The *Methodist Layman*, 740 Rush St., Chicago 11, wants short articles, with photographs, about activities of any of the 12,000 Methodist Men clubs. The stories must be of more than local interest and should describe programs or projects usable by other clubs. Include several good action photos.

Address Shelby E. Southard, Editor. Payment is on acceptance.

—A&J—

Jos Austell Small, publisher of *True West*, writes that the magazine is "so overstocked it hurts." Better lay off on submissions for a while.

—A&J—

After some months in San Antonio, Lilit Lorraine has moved *Avalon* and *Flame* back to Alpine, Tex.

—A&J—

Sunrise: The Magazine of Florida Living is the new name of the publication formerly known as *Sunrise: Magazine of Southern Living*. It now restricts its material to Florida material by Florida contributors. Stuart Murray continues to be editor; he keeps a file of qualified writers for assignments. Address him at P.O. Box 10670, St. Petersburg, Fla. He edits also a semiannual, *Florida Speaks—The National Voice of Florida*.

—A&J—

American Apollo, Box 183, Ridgefield, N. J., is a quarterly magazine devoted to male physique. It is largely pictorial but uses some articles. The latter are paid for at 1c per word on publication. Payment for photographs is in advertising space for the photographer.

Book Writing Help

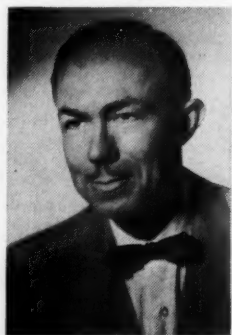
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Books for Writers

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THE FEATURE WRITER'S HANDBOOK, by Stewart Harral. University of Oklahoma Press. 360 pages. \$5.

Professor Harral emphasizes the tried and still valid keys to successful feature writing: ideas; professional know-how; devices to give vitality. His brief discussion of them is sound.

About four-fifths of the book is made up of feature ideas arranged alphabetically. Most of the 2,000 ideas would make interesting stories—chiefly, however, for newspapers rather than magazines. The volume has its major value to city editors and reporters.

THE FARMER'S LANGUAGE. Kentucky-Tennessee State Farm Paper Unit. 56 pages. \$1.

A pocket dictionary of some 1,000 agricultural terms. Many are generally understood by intelligent writers but there are others—such as *pH level*, *kemp*, *shearling*—likely to puzzle anyone not thoroughly familiar with agriculture. Illustrations supplement a number of the definitions.

Definitely useful to anyone who has occasion to write about farming but is not always sure of his terminology.

GEBBIE PRESS HOUSE MAGAZINE DIRECTORY. The Gebbie Press. 456 pages. \$19.95.

Constantly magazines published in the interest of business firms—house magazines, house organs, company publications, are some of the names applied to them—are growing in importance to writers and editors. A number of them offer a substantial and profitable market for the freelancer, and editorial positions on them command good remuneration.

Every three years the Gebbie Press publishes an elaborate, beautifully illustrated guide to these magazines with data on their circulation, contents, format, and editorial needs. It is the only national reference work on these publications. The 1958 volume lists 4,000 magazines, half of them with illustrations of their covers.

MAN IN MODERN FICTION, by Edmund Fuller. Random House. 192 pages. \$3.50.

The author—novelist, editor, critic, teacher—subtitled his book "Some Minority Opinions on Contemporary American Writing." Undoubtedly they are such among prominent critics, for Mr. Fuller stands for the Christian view of the nature of man. He pans vigorously and amusingly current fictional preoccupation with erotic detail. For instance, "James M. Cain established the now large school of clothes-ripping technicians, who have shredded enough lingerie to clothe the poor of the world."

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THE IDEA MAKES THE POEM

By DANIEL SMYTHE

THERE is no necessity or desire on my part to turn the reader from a dreamer into a schemer—if the reader is so inclined. But even a poet must have his feet on the ground at times, especially when he considers the sale of his product. Above all, he must understand the value of *ideas* in poetry, the fact that magazine editors want poems with ideas rather than outbursts of vague appreciation. They want a new thought or twist, something they can remember with pleasure, a way of writing that shows a knack or skill in the handling of these thoughts. But too many versifiers indulge in shoddy imitation or calculated inspiration. Rather than the substance of an idea, they give the shell. It is the purpose of this article to examine the paths by which ideas for poetry may be gained.

Louis Untermeyer, when he was poetry editor of the *American Mercury*, exclaimed on the number of poems he received which lacked ideas as well as technique. The best accomplishment in one out of a hundred was a combination of both. The uninspired rhymester slaps down an impression, a description which he might have written better as prose. For example—

How beautiful is the sun upon the flowers!
But the sun will go down
And the darkness will come,
And the night will pervade the town.

Daniel Smythe has been appearing in the magazines since pre-college days and is now one of the best-known of living American poets. He is published in many popular and literary magazines and is author of a number of books. Educated at Union College and the University of Pennsylvania, he is a member of the faculty of Bradley University. He has appeared previously in Author & Journalist, most recently in December, 1956

This is a flat and repetitious statement in banal language. It is astonishing how many would-be poets will observe a tree or a sunset and will proceed to write down a few rhymed, descriptive words. Has the writer a poem or an idea? Neither! Perhaps the rhyme and the meter lead him to believe that he is writing something poetic. Unaware that something is lacking in his poem, he confidently ships it off to an editor and is surprised and depressed when his trivial effort is rejected.

Ignorance causes the surprise. A little careful study and thought should convince him that he has offered nothing more than a trite statement girdled with a few rhymes. He has failed to make it distinctive or thought-provoking. It would be far better if he "overreached" with a nonsensical figure of speech. He might vision a birch tree *not* as "beautiful against autumn skies" but "a streak of white lightning puncturing the crush of the blue wind." At least, the latter is not trite. Its sharpness is not clear enough; but a more careful word-choice and the proper technique might start us with something.

Technique (handling of meter and rhyme and word choice) is a mechanical thing and can be learned easily. With practice, the poet learns to avoid the easy rhyming, the use of hackneyed words, faulty rhythm, exaggerated or pumped-up emotion, worn-out poeticisms, and slovenly internal rhymes. Improvement in technical skill comes with study and in the course of time.

The discovery of ideas is much more difficult because it takes, or comes out of, a stimulated thought. The mind must put two and two together, hit upon the idea by inspiration or intuition or whatever you want to call it; one must keep a notebook handy and take advantage of observation or lively conversational twists. Be alert and talk much with others. Robert Frost discovered ideas by talking or "unwinding" before classes. There is no rule against giving the spur to Pegasus.

You will have a good start if you can understand what one can do by manipulating words. A poem or thought can speak comfort, beauty, self-confidence, humor, vivid description. In other words, the poet can create—and that should be his overall purpose and not merely to impress friends with prettified picturing.

Therefore, after determining to avoid the traps of inversions, bad meter, weak rhymes, fillers, vagueness, and all the rest that beset the unskilled versifier, you can go ahead with the idea. *Not* one like this—

The darkness of the night
Comes on the hills of grey;
The sun's warm burning light
No more we'll see today.

That is trite and uninspiring. Such balderdash makes the editor reach for a rejection slip immediately.

What we are after is more like this, for example, merely from the observation of some children on a beach, running from the foaming water—

Has this become a rope, a swing
Held by the land's firm fingertip?
The wave becomes a flexing string
That children try to skip.

Or in lighter vein, we might write this, with a pun in the title, "Not Always Good Muse"—

The best work of my muse
Is not always submittable
Because the words I use
Are not, they say, permissible.

In these last two examples, what have we done that is quite different from what appears in the sunset poem above them? It should be clear that we have simply seized an idea in each case, neither one of them very complex or extremely original—but there are vivid words in the expression of them.

To make it even more brief and specific, consider this: "The hummingbird is a feathered comet," says Robert Frost. He has struck upon a vivid image, an idea!

Where does one get such striking thoughts that lack triteness, that cause the reader to be moved with the impulse: "Here is something I wish I had written!" Perhaps it is a growing ability, developing with practice, the ability to cope with the knack or ideas. That, needless to say, should be every writer's business.

For the poet, a good basis of poetry is wonder, surprise. If he has a sense of wonder, he will never lack subjects for poetry. The acceptance of the world as commonplace, dull, troublesome, or irksome does not inspire one with new words. But if we understand that there are astonishing events and forms going on all around us, we may be stimulated to write. For example, a person may pick up a packet of seeds in a seed shop—and the idea may come that he is holding a garden or forest in his hand. Numberless flowers may be waiting for the winds and honeybees of the future—

and they are enclosed in the palm of the hand. In thinking this, he has used his imagination and a sense of wonder.

Another source of ideas is in reading many other poems. We are not suggesting that you use the thoughts of others or that you plagiarize. But one poet's idea may suggest to you an entirely different idea which might be usable. Very often a train of thought is started by reading, a train that may gather momentum and burst forth into a poem. Moreover, reading other poems helps you with technique, especially if you pay careful attention to the work of skilled poets.

It may be best to start with very brief poems (as in our examples) and work up to longer ones. This is excellent practice—to see if you can get original ideas. For example, one more—

The star in high night
Is attacking the dark now
With a spear of flame.

This does not say much. It is description, a metaphor, but it points up an unusual idea that imprints the mind, much more so than the trite "Gosh, how pretty the stars are tonight!" does.

Talking, reading, corresponding, observing—all these lead the way to ideas. In connection with observation, let us mention the analogy or comparison, which the poet may look into as a sort of treasure chest of ideas.

Emerson said that everything in the universe suggests something else, sometimes surprisingly so—and the attempt to make the comparison in exact words often results in poetry. I knew a ten-year-old child once who caught the knack of these comparisons and turned them into poems which were published. To make this point clear, I quote from an interview with her, published in the *Christian Science Monitor*:

"This is a ground-pine skirt," Alice said, "and there are two loving trees. This is a fern rug we have here on this corner. The rock over there is moss-bitten and over there beside it is a pine cone space ship. The toadstools beside this rock are orange showers. The tiger lily is a yellow star, and the grass around it acts like tweezers. The road is a notch, and there are leaf-chairs over it. The bird singing to us is like rain water on forest-leaves . . ."

Not bad from a child! But the whole secret is the analogy which anyone can discover. Stand on your head to see it if you have to, but *get that analogy*.

That is a reason why keeping a notebook is important. Poetry cannot be done without much practice. One must write and experiment and revise, remembering that the more one writes, the more one can write. The novelist and poet, Margaret Widdemer, writes something every day, even if only nonsense for the day's stint. But they will come easier with time—these ideas and poems that surprise you on paper. You may congratulate yourself for an "excellent idea" and an editor may substantiate the congratulation with a check.

THE HERO and THE READER

By CECILIA FAWN NICHOLS

LIKE ladies' fashions, short story writing travels in the trends of the times, and I've a sneaking hunch that today's trend is a part of this new-fangled "Do It Yourself" fad.

At present "the plot's the thing" and the main character is somewhat of a superhuman who can and must "kill all his own snakes." Convenient coincidences as solutions to problems are definitely out! And the "it was all a dream" ending is equally taboo.

Prior to World War II, the trend was for the author to get his main character into the thick of the plot and leave him there. After huge doses of this treatment, frustrated readers began objecting to the editors for subjecting them to sleepless nights as they tried to decide the endings for these "lady or the tiger" stories.

Then came the plotless story. At least that was the way it appeared to the reader, for plot lines were so thin they couldn't be found with a magnifying glass and a fine-tooth comb! Writers tried camouflaging this fact with intellectually sophisticated wordage and intricate sentence structure, in hopes of mystifying both the editor and reader, to the extent that neither would know what he was reading, and therefore could not analyze what was missing.

World War II ended this trend when every GI in a fox hole took up pen and started writing realism with smutty, four-letter words.

Now the present formula dictates that the hero have the kind of problems the reader could identify himself as having, and that he solve each and every problem the way the reader could. Thus the reader associates himself with the hero, gets with the plot, and finds the ending satisfactory.

To clarify the "no coincidental solution," let's say that John Smith, *fiction-hero*, cannot have his problems solved by the convenient coincidental death of a rich uncle who leaves his entire wealth

to John, because John Smith, *reader*, has no rich relatives willing to solve his problems for him by conveniently dying, or otherwise. In fact, Reader Smith may be the sole support for a lot of poor relatives, and therefore will not tolerate any dad-blamed-rich-uncle coincidence!

Fiction-hero Smith will simply have to come up with a more plausible solution; i.e., he'll have to "kill his own snakes."

Think what the "coincidence taboo" would have done to some of the classics in the past! Imagine the author of *Cinderella* attempting to sell that yarn today! The first thing any editor would say is, "The fairy godmother has to go! *Cinderella* has to kill her own snakes!"

Even the fantasy story editors would reject it as *unrealistic*, for they, too, require their heroes and heroines to conquer the "purple people eaters," *themselves*, by a sensational series of their own mental and physical gymnastics.

The simple plot of a penniless girl's desire to attend a royal ball would also receive its share of criticism, for by today's standards of plotting it would be considered as far too simple. The author would be told to build up the complications by first showing *Cinderella* in an attempt to snag an "invite" to the ball. This hitch must be solved quickly, however, otherwise it might run into several chapters and *Cinderella* would be on her way to becoming a long-long instead of a short-short.

Since her stepmother and both stepsisters have invitations, she might "borrow" one. Although this would be a bit unethical, everyone knows that the step-relatives were not exactly on the ethical side themselves, therefore the readers might tolerate this slight departure from good morals.

Next the setting for the story would be questioned. In the once-upon-a-time stories, no one questioned settings, and royal palaces could be anywhere.

Today's trend demands authentic backgrounds, and so the *Cinderella* story would have to be in London, Monaco, or some country that still maintains a monarchy. The author will now spend weeks, maybe months in research for the appropriate background.

Then there's the question of the fabulous gown for the ball. How does *Cinderella* acquire it? Her only assets are a handful of fireplace cinders or ashes, two lizards, a fat rat, six mice, and one large

Cecilia Fawn Nichols is a security indoctrination officer with the Air Force in California. Her job is mainly writing, and some of her work has had worldwide distribution in the interest of U. S. security. She is a former reporter, feature writer, and movie and drama critic for a metropolitan newspaper. She is now at work on a novel.

pumpkin. What can a penniless girl do with these?

Cinderella will now have to prove that she is ingenious. Believe me, without a fairy godmother, she has to be ingenious! For remember she's going to have to kill every one of her own snakes! The ingenious Cinderella will now mix ashes with grease, lye, and some of her stepsister's perfume and after boiling the mixture in a pot for some hours, she will have produced a very fine beauty soap, which she will proceed to peddle from house to house. Naturally, her evident poverty will excite much pity for her, and her unusual beauty will be the envy of every housewife who immediately buys several cakes of her soap in order to achieve such beauty.

Soon Cinderella has enough money to buy the dress and also an adorable pair of transparent plastic slippers that look like glass!

Things are now progressing too smoothly, and according to the formula, at this peak of attainment Cinderella must have a setback. This is called "thickening the plot," or "the dark moment!"

The author can really come up with a hum-dinger in the form of a callous policeman who arrests our ingenious Cinderella. To keep out of the klink she hands her hard-earned dough to an imposing judge in penalty for neglecting to get a peddler's license!

The poor kid is back where she started, which makes parchesi look a cinch to win, in comparison with the writing game!

What can Cinderella do with the lizards, the rat, and six mice? Sell them to an experimenting missile-maker? Even a child knows the monetary return wouldn't buy two yards of cheesecloth, let alone the kind of material Cinderella needs for a gown.

So what do we have left? The *pumpkin*. There are only two things anyone can do with a pumpkin: (1) create a jack-o'-lantern; (2) make it into pies. Cinderella does not want to attend a Hallowe'en party. Therefore, the jack-o'-lantern is out! Her clash with the law has taught her that she cannot peddle pies!

Can the author resort to anything as complex, complicated, and convenient, as having Cinderella find a roll of microfilm containing TOP SECRET military information, which she could turn over to the security specialists, thus collecting a substantial reward; also a legal invitation to the Royal Ball; and all other necessary paraphernalia?

No, the author cannot! It's too *coincidental*. It could only happen to a Whittaker Chambers—not to Cinderella!

I think I much prefer the old days when a convenient, coincidental fairy-godmother solved all problems by a swish of her magic wand! As things are now, this kid, Cinderella, couldn't even kill a lizard, let alone a snake!

I'm going to forget the whole dad-blamed business and go back to watching TV wrestlers. They don't bother with killing snakes.

They kill each other!

Stories About Writers? The Old Taboo Ends

By VIRGINIA SCOTT MINER

REMEMBER when you were told never to write about a writer? That the public was interested in what he wrote, but (with very few exceptions, indeed) not in him? How far we have come from that idea is shown very clearly by current magazines, and therefore by what will soon be some of the best-known novels.

In a current issue of a magazine in which women are supposed to have especial confidence, there are two short stories, one novelette, and an installment of a novel. The latter is the work of one of the nation's most famous authors, and its chief character is a playwright. The novelette is a highly amusing tale of an English writer who, no matter how successful she was, perpetually in pawn to the tax office. That doesn't sound fascinating fare for the lay reader, does it? But it is, apparently, in the opinion of the magazine's editors—as well as in the opinion of this reader.

Of the other two stories in that issue, one is about two early-teenagers. In it, the girl has a friend who is the son of a famous novelist, and she has already, at 15, reached page 46 of her own novel.

In another magazine, which features a full-length who-done-it or adventure-and-suspense story at the back, the emphasis of the issue is on writers' groups, individual writers, and the outstanding works that have resulted. These articles, 15 in all, run to considerable length, constituting a large

portion of the entire contents and being lavishly illustrated.

"Perhaps," I thought, "these may have been exceptions." Stopping at the nearest newsstand, I bought two more. Of those, one carried only its one customary page about writers with work in that issue. In the second, however, I had only to look at the lead story, one with an accompanying full-page illustration showing an extremely glamorous pair of young people. Ah, yes. There it was: "I told her of my plays and novels . . ."

What accounts for this interest in writers? Why should the public care, one way or the other? One explanation may be that some of the current novelists outdo their most spectacular characters in amorous exploits. Another conceivably could be the fortunes that pour into the successful writer's bank account. Book club rights, TV rights, foreign rights, movie rights—these (in addition to regular book-contract, royalty, and possible paperback returns) are making millionaires of a number of America's younger authors.

It may even be that writers have come to seem more colorful against the background of greater and greater conformity. The writer can take gray flannel—or leave it.

The taboo about not writing about writers, at any rate, seems suddenly to have been lifted. Writers may be characters at last—and interpret that, each of us, as he chooses!

The Mechanics of Preparing MSS.

YOUR manuscript represents you to the editor. A neat, attractive manuscript makes an immediate favorable impression. A sloppy-looking script, on the other hand, produces a feeling that the writer is careless or else doesn't know his job.

Editors differ in their preferences about some details of manuscript preparation. The following are generally accepted professional practices:

Paper. Opaque white bond, 20 lb., 8½ x 11. Exceptions: cartoonists' gags and 2-line or 4-line greeting card verses are often submitted on 3 x 5 paper or 1-ply white cards. Better stick to 8½ x 11 paper in any submission to a magazine.

Typing. Fresh black typewriter ribbon. Clean type. Pica preferable to Elite type.

Arrangement. Name and address of writer in upper left-hand corner of page 1. Approximate number of words (if verse, number of lines) in upper right-hand corner. Be sure your estimate is reasonably accurate; count the words in enough lines to get an average, then multiply by the number of lines.

Title of manuscript centered 4 inches below top of Page 1. Underneath title the words: A Story (or an Article) by _____. If you write under a pen name, this is the place for it; otherwise, your own name as you wish it to appear in print. Space four lines before beginning the MS. proper.

On each following page put your last name (or, if you prefer, the key word of the title) and the page number in the upper right-hand corner.

On every page leave a margin of 1½ inches at left and top, 1 inch at right and bottom.

Double-space throughout.

Underline any words to be set in italics.

Never staple pages together. Most professionals do not fasten pages together at all; when they do, they use paper clips.

Mailing. A manuscript up to 6 or so pages may be folded twice to fit a No. 10 envelope. On somewhat bulkier manuscripts a 6 x 9 envelope is desirable. The MS. is folded once.

A manuscript of 12 or more pages is best sent flat, with cardboard backing enclosed. It is silly to send merely a page or two flat.

Return envelope. Enclose with the manuscript a self-addressed return envelope that will hold the MS. in the same form in which you send it.

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Book Manuscripts. Book MSS. and other bulky MSS. are best shipped in a box such as typewriter paper comes in. They may be shipped in the U. S. for 9c for the first pound, 5c for each additional pound. The parcel should be marked EDUCATIONAL MATERIALS. Enclose return postage in loose stamps.

If you write a letter, send it separately or put it in a sealed envelope with 4c postage and attach this to the parcel with paste or cellophane tape.

Miscellaneous Suggestions

Should several manuscripts be sent together? It is O. K. in the case of verse or other short material. It is a dubious practice for longer submissions. Never put more than one poem or other item, however brief, on the same page—use a separate page for each.

Should a note be enclosed with a MS.? This is unnecessary unless the MS. requires special authenticating data.

Should one attach to his MS. a list of magazines to which he has contributed? Opinions differ on this. The list at any rate shows you are a published writer. On the other hand, the editor to whom you submit a MS. may abhor some of the magazines on the list.

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Writing for the Religious Press

THERE are enough religious magazines to fit the writing interests of anyone religiously inclined. No one else should attempt to write for them, for they demand the utmost sincerity.

These magazines represent vast variety. Some appeal primarily to the clergy and such of the laity as know theology well. Others, while less erudite, are edited for what secular publications call a quality circulation. The majority are popular in tone.

All demand work of high interest. They want material that will advance religion and morality, but not pious platitudes or dull moralistic themes. The editors generally are as cooperative and helpful as you will find anywhere.

Religious magazines are much less subject than secular magazines to frequent changes in editorial policy. A writer who establishes himself with them will have a steady market.

In contrast to most secular publications, several religious magazines, as indicated in the market

list, are now particularly interested in good fiction—the editors are not receiving enough stories that combine first-class technique and high ideals.

Payment by religious publications tends to be low, though better than it used to be. A few pay as well as the general run of secular magazines.

The market list covers adult religious magazines that express a willingness to consider freelance material. Religious magazines for children and youth are listed in the Juvenile Market List in the February *Author & Journalist*. Markets for religious books are listed in the Book Market List in the August issue.

As usual in *A&J* lists, the letter in parentheses indicates the frequency of publication; the figure following is the single copy price in cents. For instance, (M-25) means monthly, 25 cents a copy.

Prices for manuscripts are quoted in cents per word or dollars per article. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

MARKET LIST

America, 329 W. 108th St., New York. (W-15) Articles on current social and political interests, rural problems, with some emphasis on moral principles, 1,700 or 2,700; short modern verse. Rev. Thurston N. Davis, S. J., Editor. 1½c. *Acc.*

American Judaism, 838 Fifth Ave., New York 21. (Q-50) Fiction used rarely—to 1,000 words on subjects relevant to Reform Judaism and particularly the American Jew. Articles to 1,000 on aspects of Reform Judaism in America and other parts of the world, and on subjects of general Jewish interest. Some verse. Rabbi Samuel M. Silver. \$25-\$50 an article or story, verse 50c a line. *Acc.* Query.

American Tract Society, 513 W. 166th St., New York 32. Religious tracts, 500-750 words. Material of an evangelical nature.

The American Zionist, 145 E. 32nd St., New York 16. (M exc. July, August) Articles of 1,600 words on events in Israel and problems facing the Zionist movement. Ernest E. Barbarash, Editor. *Pub.* Query.

Annals of Good St. Anne de Beaupre, Basilica of St. Anne, Que., Canada. (M-15) Articles of wide reader interest, Catholic in tone, not necessarily religious, 1,800; wholesome fiction, generally avoiding slang, 1,200-1,800. Rev. R. Fouquet, C.Ss.R. 1c. *Acc.*

The Apostle, 23715 Ann Arbor Trail, Dearborn, Mich. (M-20) Fiction 1,500-1,800; Catholic slant preferred, but any good tale will be considered; no Pollyanna stories or cliché stuff. Articles, preferably with photos, 1,500-1,800; Catholic slant material, profiles of interesting or prominent Catholic personalities, human interest material, etc. Very little verse. Rev. Reinald Hubert, C.M.M., Editor. To \$25 an article or story. Verse about 20c a line, but never more than \$5-\$6 for a run-of-the-mill poem. *Acc.*

The Ave Maria, Notre Dame, Ind. (W-15) Fiction 1,500-3,000 words, general adult. ("Though a religious publication, we do not want stories that end in a miracle.") Articles 800-3,000 words general articles, commenting on social problems, current events; popularly written devotional and doctrinal articles with Catholic viewpoint; service articles of interest to family audience; light touch articles with family slant; contemporary and historical biographical articles also accepted, but should be more than a

rewrite of encyclopedia material or publicity hand-outs. Poetry, general and religious themes, 4-24 lines. John Reedy, C.S.C., Editor. 1½c basic rate, poems \$5. *Acc.* Now so urgently in need of fiction as to go to 5c a word for first-class material.

The Banner, 1455 W. Division St., Chicago 22. (M-25) Family, self-improvement, historical articles about 2,500 words. Peter A. Fiolek, C.R. 1½c. *Acc.*

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. (M-25) Human interest articles on unusual methods or successes of churches and Sunday Schools; articles on families who have achieved the art of doing things together; unusual life stories related to church and community life, 1,000-1,200. Also fiction and articles for four story papers for primary, junior, teen, and young people age groups. Benjamin P. Browne. 1c. *Acc.*

The Canadian Messenger, 2 Dale Ave., Toronto, Ont., Canada. (M-10) Short stories, Catholic atmosphere, bright, pointed, but not preachy, 3,000—no love stories; articles and essays, Catholic and general interest, 1,000-3,000. Rev. J. I. Bergin, S.J. 1c. *Acc.*

The Catholic Digest, 44 E. 53rd St., New York 22. (M-35) Mostly reprint but always in the market for a number of authoritative original articles 2,000-2,500, preferably but not necessarily with a Catholic angle. Especially interested in sectional material with a Catholic angle. Also seven departments for original short stuff. Photo stories. Transparencies for cover use. No fiction, verse, or cartoons. Address John McCarthy, Executive Director. \$200 up for original article, \$150 for picture story or cover photo, short stuff to \$25. *Acc.* Query.

Catholic Home Journal, 220 37th St., Pittsburgh 1, Pa. (M-20) Love or domestic stories 1,800-2,000. Articles on the home, child care, etc., preferably illustrated, 1,200-1,600. Homey verse that a housewife can appreciate; light verse for humor page. Rev. Bonaventure Stefan. 1c up, verse 30c a line up. *Acc.*

The Catholic Home Messenger, St. Paul Monastery, Canfield, Ohio. (M) Fiction and articles 1,800-2,000. Fiction should be timely or deal with social and family problems. Articles on biography, travel, current events, cultural matters, etc. Picture stories—7-8 photos, 300-600 words. Fillers and cartoons used occasionally. Rev. Bernard M. Borgogno, S.S.P. 2c up. 15th of month after *acc.*

The Catholic World, 180 Varick St., New York 14. (M-50) General fiction of high quality to 3,000. Articles on current problems reflecting contemporary Catholic viewpoint in national and international affairs, literature, science, education, etc. Short verse. Rev. John B. Sheerin, C.S.P. About \$7 a page. Pub.

The Chicago Jewish Forum, 179 W. Washington St., Chicago 2. (Q-\$1.25) Jewish and minority problems. Fiction, poetry, and essays on cultural, theological, economic and sociological themes. Benjamin Weintraub. 1c. Acc.

The Christian Century, 407 S. Dearborn St., Chicago 5. (W) Religious and social-conscious articles 1,500-2,500. Verse of high quality. Harold E. Fey, 1½c. Pub. No payment for verse.

The Christian Family, Divine Word Missionaries, Techyn, Ill. (M-30) A Catholic family magazine. Articles, short-short stories, some poetry, of interest to family people. 1,500-word studies with photos, of persons, families, places, achievements, of interest to Catholics. Rev. Charles Kelly. 2c up, pictures extra, poetry 25c a line. Acc.

Christian Herald, 27 E. 39th St., New York 16. (M-35) Interdenominational magazine specializing in material of interest to Christian laity, with strong family interest and emphasis on community service. Fiction of Christian appeal; no clergymen or physicians as main characters. Articles on individual or community problems of religious or moral implications. Shorts and anecdotes offering lesson and drama. For children's page, fiction, articles, poems, quizzes—all with religious implications. Articles on church building for Protestant Church section. All seasonal material should be submitted five months in advance. Full length stories and articles, \$50 up for all rights. Acc.

The Christian Home, 201 Eighth Ave., S., Nashville, Tenn. (M-20) Articles 1,000-2,000 on family relationships, child guidance; stories 2,500-3,500, of interest to parents of children and teen-agers; verse; photos of family groups. Stories and articles 1½c, verse 25c a line. Acc.

The Christian Home Builder, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (Q-25) Limited amount of fiction 700-900 and 1,500-1,600 words consonant with magazine's purpose to encourage Christian living in the home and promote the work of young married couples in Bible school and church. Articles 700-900 and 1,500-1,600 on family life, especially for newlyweds and families with young children. Photo stories. Verse. James R. Grogg, Editor. Shorter prose \$10 up, longer \$20 up, verse 15c a line, photos \$5. Acc.

Christian Life, 33 S. Wacker Drive, Chicago 6. (M-25) Short stories 2,000-3,000; short-shorts 1,200-1,500. Articles of news interest showing Christians working in churches, Sunday schools, etc., to 1,500. Photos. All material should appeal to evangelical Christians. Robert Walker. 2c up, photos \$5. Pub.

Christian Living, Mennonite Publishing House, Scottdale, Pa. (M-25) Stories of about 3,000 words applying Christian principles to everyday situations in home, community, business; especially needs stories illustrating Christian social ethics. Articles 800-3,500 relating Christian principles to life problems, especially through creative ways of sharing with others and grappling with social evils. Verse. Fillers. Photos. Millard Lind. Articles and stories to \$5, verse to 10c a line, photos \$3-\$6. Acc.

The Christian Mother (formerly *Mother's Magazine*), David C. Cook Publishing Co., Elgin, Ill. (Q-50) Articles to 2,000 words appealing to mothers of children 2-6; may deal with spiritual growth and training of preschoolers, Christian homemaking, outstanding Christian mothers, personal faith applied to everyday family living; photos desirable. Humorous or inspirational fillers. Poetry with Christian tone, slanted to young mothers. No fiction. For children's section, poems, prayers, stories, activities with religious emphasis suitable for preschool children. Ruth Downey, Editor. Varying rates, poetry 25c a line up. Acc.

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The Christian Parent, 1 Penn Ave., Glen Ellyn, Ill. In general, MSS. 500-2,000 words; sometimes serials, cartoons, photos, fillers. Desires Christian motivation interwoven. 1c. Pub.

The Christian Science Monitor, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, to 800; forum to 1,200; editorials to 800; poems, jokes, fillers, photos. Erwin D. Canham. 70c an inch up.

Christianity Today, 1014-22 Washington Bldg., Washington 5, D. C., (Bi-W) A limited market for articles about 1,500 words on the life and work of the Church in the world from an evangelical Protestant perspective. Some verse. \$25-\$50, poems \$5. Pub. Query on articles.

The Christlife Magazine, 1210 Fifth Ave., Maline, Ill. (M-10) Christian fiction of about 2,000 words of interest especially to young people. Articles of 1,000 words on any subject approached from the Christian viewpoint. Fillers. Verse. Photos only to illustrate stories or articles. George M. Strombeck, Editor. 1/2c, varying rates for verse and photos. Pub.

Church Business, 1339 W. Broad St., Richmond, Va. (Semi-A) To 800 words on programs and tried plans to increase efficiency in conduct of church work and to extend the influence of the church (Protestant). Miss Mary M. Cocke. No fixed rate. Pub.

The Church Musician, Baptist Sunday School Board, 127 Ninth Ave. N., Nashville 3, Tenn. (M-20) Some fiction—must be related to church music and under 1,500 words. All types of articles 500-1,500 words dealing with choral music, hymnology, instrumental music, organ, piano, orchestra, church music and musicians, interests and activities. Some music programs. Original music for church choirs and children's choirs; arrangements of hymns. Some verse. Some fillers. Cartoons. W. Hines Sims. 2c, poems \$3 up, cartoons \$5. Acc.

Columbia, P.O. Drawer 1670, New Haven, Conn. (M-10) Short stories 2,500 words. Articles on science, history, religion, sport, business; articles of general current interest or special Catholic interest. Query on articles. Short verse. Photos only with articles. John Donahue. \$75-\$200 a story or article, \$10-\$15 a poem. Higher rates for especially desirable material. Acc.

Commentary, 34 W. 33rd St., New York 1. (M-50) Jewish life and religion, general, literary, political, and sociological. Short stories and verse of high literary quality. 3c. Acc.

Congress Weekly, 15 E. 84th St., New York 28, N. Y. (W-15) Personal essays; book, play, movie reviews of Jewish interest—800-1,000 words. Articles topical, factual, or opinion on issues of interest to liberal Jewish readers, 1,500-2,500 words. Samuel Caplan, Editor. \$7.50-\$35. Pub.

Conquest, 6401 The Paseo, Kansas City 10, Mo. (M-15) Fiction to 2,500 words—religious content and character but not preachy; real life situations with solid moral outcomes depicting the Christian faith in action. Articles 1,000-1,250 words, illustrated if practicable; overstocked with general informational material but needs devotional pieces (not sermonettes) with evangelical interpretation. J. Fred Parker, Editor. \$6 per 1,000 words, verse 10c a line, photos \$2-\$5. Acc.

Council Fires, Christian Publications, Inc., Third and Reily Sts., Harrisburg, Pa. Fiction with Christian background, 1,000-1,200 words. P. B. Christie. 3/4c-1c. Acc. Write for sample copy before submitting.

Council News, American Council for Judaism, 201 E. 57th St., New York 22. (Bi-M) Articles to 3,000 words, written with some awareness of the ideological and political factors involved in American policy in the Middle East and the status of Jews and Judaism in the U. S. "The point of view of this organization may be designated as anti-Zionist, although we are in no sense anti-Israel." Bill Gottlieb, Editor. Payment, by arrangement, around 3c.

Crosier, Onamia, Minn. (M-25) Wholesome but not "preachy" fiction appealing to Catholic families, 800-1,800 words. Articles, preferably with photos, on religious topics of general interest but especially on Catholic family life, courtship, marriage, child training, 800-1,800 words. Cartoons. Photo stories on religious, family or social topics. Rev. Robert H. Fix, O.S.C. 2c-5c, cartoons \$5, photos \$4-\$10, photo stories \$15 up. Acc.

Cross Currents, West Nyack, N. Y. (Q-\$1) A magazine of speculative thought brought together by Catholic laymen. Articles on religious, philosophical, political, and cultural subjects of current intellectual concern; translations from European journals, 4,000 words up. Poetry rarely. Joseph E. Cunneen. Payment nominal.

Crusader's Almanac, Franciscan Monastery, 1400 Quincy St., N.E., Washington 17, D. C. (Q-50) Fiction 1,500-2,000 words: Biblical or Crusade settings; background of history and the sacred shrines of the Holy Land; also modern settings. Articles to 2,500 words on the Holy Land, its people and shrines—history, travel, folklore, religious rites, biography, etc. Original photos within magazine's field. Rev. Father Terence, O.F.M., Editor. 2c, photos \$1.50. Acc. Query.

Daily Meditation, P.O. Box 2710, San Antonio 6, Texas. Metaphysical success and inspirational articles, Mayan archaeology and discoveries, non-sectarian religious articles, teaching the power of prayer or with metaphysical slant, 750-1,700; exact word count must be given on each manuscript. No fiction or photographs. Reports in 60 days. Rose Dawn, Editor. 1/2c-1c. Acc.

Eternity, 1716 Spruce St., Philadelphia 3, Pa. (M-35) Evangelical Christian articles to 2,500 words. Russell T. Hitt. 1c-2c. Pub.

Extension, 1307 S. Wabash Ave., Chicago 5. (M-30) Published by the Catholic Church Extension Society. Short stories, 2,000-6,000—romance, adventure, detective, humorous; six-installment serials 5,000 an installment; short-shorts; articles; cartoons. Eileen O'Hayer. Good rates. Acc.

Family Digest, 41 E. Park Drive, Huntington, Ind. (M) Articles on all aspects of family life. No fiction. John F. Fink, Editor. 2c up. Acc.

Friar: The National Franciscan Magazine, Rochelle Park, N. J. (M-35) General and religious articles to 3,000 words. Rev. Rudolf Harvey, Editor. Varying rates. Acc.

Good Business, Lee's Summit, Mo. (M-15) Articles 800-1,600 emphasizing Christian principles in business. First-person stories especially desired. Fillers up to 500 words; poems 20 lines or less, on business themes. Photos of industrial subjects with business slant. James A. Decker, 2c up, poetry 35c a line, photos \$6. Acc.

The Grail: The Magazine of Catholic Marriage, St. Meinrad, Ind. (M-35) Articles to 2,000 words directed to husbands and wives—ambitions, problems, etc. Rev. Raban Hathorn, O.S.B., Editor. 3c up. Acc.

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Guideposts, Carnegie Bldg., 345 E. 46th St., New York 17. (M) First-person stories by men and women from every walk of life telling how they overcame obstacles and became more effective through direct application of religious principles. Average article, 1,000 words—but inspirational shorts are needed. Leonard E. LeSourd, Executive Editor. To \$100 an article. Acc. Query.

Hearthstone, 2700 Pine Blvd., St. Louis 3, Mo. (M-35) Articles to 1,500 words for Christian families—interests, problems, goals. Departments for younger readers. E. Lee Neal, Editor. 34c-1c. Acc.

The Holy Name Journal, 141 E. 65th St., New York 21. (M exc. July, Aug.-25) Fiction 1,500-3,000 words of a manly, religious nature. Articles of same type and length. All material must conform to Catholic teaching. Brendan Larnen, O.P., Editor. About \$6 a printed page. Pub.

Home Life, 127 Ninth Ave. N., Nashville 3, Tenn. (M-15) Short stories 1,500-3,000 and feature articles of interest to home and family groups. Christian viewpoints, 750-3,000 words; short poems of lyric quality, human interest, and beauty. Occasional photos. Fillers, cartoons, and cartoon ideas. Joe W. Burton. 2c up. Acc. Seasonal material needed eight months in advance.

The Improvement Era, 50 N. Main St., Salt Lake City, Utah. (M-50) Stories of high moral character, 1,000-2,000; short-shorts 500-800 words. General articles on social conditions, vocational problems, handicrafts, material of particular interest to youth and to Mormon Church, 300-2,000. Photos of striking and dramatic simplicity. Poetry to 30 lines. Doyle L. Green, Managing Editor. Fiction \$25 up, features 1½c a word, poetry 25c a line. Acc.

Information Magazine, 180 Varick St., New York 14. Reporting on the Catholic Church in American life. Factual articles 1,500-1,800 words in popular style on any phase of American Catholic life. Kevin Lynch, Editor. 4c-7c. Acc.

The Josephinum Review, Worthington, Ohio. (Semi-M-15) Illustrated articles on the unusual in American life of appeal to average family; may have relation to special Catholic interests. Rev. Leonard J. Fick, Editor. 1c. Pub.

Journal of Religion, Swift Hall 306c, University of Chicago, Chicago 37. (Q-\$1.75) Substantial contributions to the fields of Christian theology, Bible, ethics and society, history of Christianity, history of religions, religion and art, religion and personality, and related topics. J. Coert Rylaarsdam and Bernard E. Meland, Editors. No payment, but 50 reprints of published article.

Jubilee, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Not in market for text pieces. Picture stories only, at \$5 a picture. No queries. Edward Rice, Robert Lax, Senior Editors.

The Lamp, Franciscan Friars of the Atonement, Peekskill, N. Y. (M) Fiction of quality to 2,500; non-fiction of interest to Roman Catholics. Rev. Ralph Thomas. Good rates. Acc.

The Light and Life Evangel, Winona Lake, Ind. (W) Illustrated features on general interest topics, 2,000. Short stories 2,500-3,000; serials 6-10 chapters. Religious motif preferred but not required exclusively; romance on a high level; Christian virtues and good morals indirectly taught. News and other short fact items. Fillers. Helen E. Hull. 1c. Acc.

The Link, 122 Maryland Ave., N.E., Washington 2, D. C. (M-25) All material must be suitable to young men and women in military service. No limit on theme of fiction; should be preferably 2,000 words, not over 2,500. No limit on subject matter of articles; length 1,500-2,000 words or shorter. Verse of 2-3 stanzas. Fillers. Cartoons. Photos with articles only. Lawrence P. Fitzgerald, Editor. 1c-1½c, verse \$1 a stanza, cartoons \$5, photos \$5. Acc. Especially in need of good short fiction.

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waukee 2, Wisc. (W-15) Articles, 1,000-2,000, by Episcopalians who are experts in their fields, for Episcopalians. Peter Day.

The Lookout, Hamilton Ave. at 8100, Cincinnati 31, Ohio. (W-5) Articles on Christian education, adult Sunday School work, 1,200; wholesome but not "Sunday Schoolish" short stories, 1,000-1,200, serials to 10 chapters of 1,000-1,200 each. Photos upright 8 x 10, scenic, human interest. No poetry. Jay Sheffield, Editor. Usual rates stories \$35, serials \$35 a chapter, photos to \$10. Within 1 month after acc.

The Lutheran, 2900 Queen Lane, Philadelphia 29, Pa. (W-5) Personal Christian experience, Christian ideology, notable Christian personalities, 1,000-2,000; short stories with relevance to church paper, 500-2,500; photos relevant to church paper. Dr. G. Elson Ruff. 1c-2c, photos \$5. Pub.

The Lutheran Companion, Augustana Book Concern, 639 38th St., Rock Island, Ill. (W-7) Homey stories with good morals; not much needed except at Christmastime, Easter, Thanksgiving, Mother's Day, etc. Articles for similar special seasons and occasions. Some verse. E. E. Ryden, Editor. Varying rates. Pub.

Magnificat, 131 Laurel, Manchester, N. H. (M-30) Articles, short stories, verse. Sr. M. Walter, Editor. Varying rates. Pub.

The Marian, 4545 W. 63rd St., Chicago 29. (M-25) Articles with strong Catholic background. Wholesome fiction. Maximum length of material 2,000 words. F. J. Jancius, M.I.C., Editor. 1c up. Pub.

Mary Immaculate Magazine, Box 96, San Antonio, Tex. Articles, short stories with Catholic interest, adventurous missionary tales, about 1,800. Also looking for sparkling, punchy articles on current topics—from a Catholic viewpoint; e.g., TV, marriage, birth control, bigotry, etc. Especially seeking articles, anecdotes, and profiles of the Oblate Fathers and their missions. Rev. Peter V. Rogers, O.M.I. 1c-2c. Acc.

Mature Years, 201 Eighth Ave., S., Nashville 2, Tenn. (Q) Fiction 1,500-2,000 of interest to older adults. Articles 1,200-1,500 for same group—hobby, devotional, activities. Verse. Photos. John W. Cook. 1c-15c, photos \$5-\$6. Acc.

The Message Magazine, Box 59, Nashville 2, Tenn. (M-25) A religious magazine beamed to Negro families in America. Brief factual articles about people who have achieved through faith or prayer. Verse. Photos. Louis B. Reynolds. Articles \$5-\$25, poems \$3-\$5, photos \$5-\$7.50. Acc. Query.

Messenger of the Sacred Heart, 515 E. Fordham Rd., New York 58. (M-25) Catholic short stories to 2,500; religious verse. Rev. Thomas H. Moore, S.J. 3c up. Acc.

Methodist Layman, 740 Rush St. Chicago 11. (M) Short photo-illustrated feature articles about the programs, projects, and achievements of any of the Methodist Men Clubs. Should stress service rather than mere money-making and should have general appeal. Action photos in sequence of Methodist Men Club projects. Shelby E. Southard, Editor. Acc. Query.

Midstream, 250 W. 57th St., New York 19. (Q-75) Published by the Theodore Herzl Foundation. Literary and other intellectual articles of high quality and special interest to Jewish readers. Shlomo Katz, Editor. 3c-4c. Acc.

The Miraculous Medal Magazine, 475 E. Cheltenham Ave., Philadelphia 44, Pa. (Q) Any good story to 2,500 that agrees with Catholic teaching. "We don't buy sermons—the story is the thing." Verse on religious themes, especially the Virgin Mary, to 20

lines, but preferably shorter. Rev. Joseph A. Skelly, C. M., Editor. 1½c up, verse 50c a line up. Acc.

The National Jewish Monthly, B'nai B'rith Bldg., 1640 Rhode Island Ave., N.W., Washington, D. C. (M-15) Short stories, articles, essays, Jewish interest, 1,000-3,000. Edward E. Grusd. 2c-5c. Acc.

New Century Leader, David C. Cook Publishing Co., Elgin, Ill. Case history reports of workable plans which teachers and superintendents are using in Sunday schools. Lucille C. Turner. Varying rates. Acc.

The New Christian Advocate, Methodist Publishing House, 740 Rush St., Chicago 11. (M) Articles for pastors on preaching, pastoral care, worship, church administration, architecture and building, evangelism, missions, music. T. Otto Nall and Newman S. Cryer, Jr. Acc.

Opinion, 1123 Broadway, New York 10. (M-25) Articles 2,000; short stories 2,000; verse; fillers; all of Jewish interest. 1c. Pub.

Our Sunday Visitor, Huntington, Ind. (W-5) Articles of interest to Catholics written in popular style, 1,200-1,500 words. F. A. Fink, Managing Editor. 2c up. Pub.

Precious Blood Messenger, Carthageno, Ohio. Articles and stories suitable for the Catholic family, about 2,500 words or less. Father Robert B. Koch, C.P.P.S. 1c, verse 25c a line. Acc.

Presbyterian Life, Witherspoon Bldg., Philadelphia 7, Pa. (Bi-M-20) Human interest news, reports and feature articles, 200-1,500, on Protestant Christians (preferably Presbyterian) who apply Christian principles to business, politics, community service, etc. Juvenile stories, 500-700, for ages 4-8. Robert J. Cadigan. 2c. Acc.

The Queen's Work, 3115 S. Grand Blvd., St. Louis 18, Mo. (M Oct.-June-25) Career articles; interviews with outstanding Catholics; length 1,500 words. Cartoons. Rev. Herbert O'H. Walker, S.J., Editor. 2c, cartoons \$5. Acc. Query.

The Reign of the Sacred Heart, formerly **Cor**, Hales Corners, Wis. (M) A Catholic magazine dedicated to the establishment of the reign of God's love in the home and in our relationship with our fellow men. Original stories, 1,500 to 3,000 words. Anything of interest to the general reader, provided it is clean and wholesome. Fiction that contains a good lesson, either implied or expressed, is most welcome. Rev. George Pinger, S.C.J., Editor. Acc.

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio. (M-35) A Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2,000-2,500; short stories on modern themes slanted for mature audience, 2,000-2,500; seasonal stories. Extra payment for photos retained. Occasional poetry on inspirational, religious, romantic, humorous, and nature themes. Rev. Victor Drees, O.F.M. 3c up. Acc.

Saint Anthony's Monthly, 1130 N. Calvert St., Baltimore 2, Md. (M) A limited amount of fiction and non-fiction to 1,500 words consonant with Catholic doctrine but not preachy or pietistic. Special purpose is to honor St. Anthony of Padua, but general interest themes are also acceptable. Verse 4-20 lines. Rev. William J. Phillips, S.S.J., Editor. 1c up, verse 10c a line up. Acc. Oversupplied in all departments till January 1, 1959; query.

St. Joseph Magazine, St. Benedict, Oregon. (M) A national Catholic monthly. Fiction to 3,000 words; must have a strong Catholic angle. Articles, to 2,500 words, must not be encyclopedic; must be written by

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recognized authority on subject or in the case of historical subjects, one who has visited the scene. Good professional photographs should accompany articles. Presently overstocked with poetry. Rev. Albert Bauman, O.S.B., Editor. Fiction 2½c, articles 2c. Acc.

The Shield, Catholic Students' Mission Crusade, Shattuc Ave., Cincinnati 26, Ohio. (Bi-M, Sept.-May) Articles dealing with world problems as viewed from the Catholic standpoint, by special arrangement with writers. J. Paul Spaeth.

The Sign, Union City, N. J. (M-25) Catholic and general articles, essays, short stories to 3,500. Verse. Rev. Ralph Gorman, C.P. \$200-\$300 a story or article. Acc.

Soul Magazine, Washington, N. J. (Bi-M-20) Articles 400-1,250 words about Our Lady of Fatima and her conditions for the conversion of Russia and world peace; also about the Blue Army of Our Lady of Fatima. Appropriate photos. Right Rev. Msgr. Harold V. Colman, Editor. 2c-5c. Pub.

The Southern Israelite, 390 Courtland St., N.E., Atlanta 3, Ga. (W-newspaper; M-supplement) Market for limited freelance material of Southern Jewish interest. Adolph Rosenberg. Pub. Query.

Sunday Digest, David C. Cook Publishing Co., Elgin, Ill. (W-5) Articles 600-2,000; short stories 1,000-2,000; biographical sketches; accounts of group activities; anecdotes; verse; fillers. All should have character-building slant. Jean B. MacArthur. 2c up. Acc.

Sunday School Times, 325 N. 13th St., Philadelphia 5, Pa. (W) Articles on Sunday School work 500-1,500; biographical sketches of outstanding Christian workers 1,200-2,000; verse; short stories for children. Philip E. Howard, Jr. ½c up. Acc.

Sunday-School World, American Sunday-School Union, 1816 Chestnut St., Philadelphia 3, Pa. (M) Articles to 950 words based on experience and dealing with all phases of Sunday school work, especially in smaller schools; illustrations desirable. Seasonal verse of a high spiritual and artistic order is used, but infrequently. William J. Jones, Editor, ½c up, verse 75c a stanza up. Acc. Query.

These Times, Box 59, Nashville, Tenn. (M-25) Religious and related articles. Photographs. No fiction or verse. K. J. Holland. 2c up. Acc. Query.

This Day, 3558 S. Jefferson St., St. Louis 18, Mo. (M-35) Short stories, 1,000-3,000; serials, 10,000; articles 1,500 full of human interest on home affairs; fillers, jokes, epigrams; verse; cartoons. Henry Rische. 1c up, \$1-\$3 a poem, cartoons \$5. Acc. Supplementary rights released to author.

Together, The Mid-month Magazine for Methodist Families, 740 Rush St., Chicago 11. (M-35) Articles on wide range of interest to Christian families: problems of home, youth, marriage, church, community and world affairs up to 2,000 words. Prefers strong anecdotal and narrative style. Occasionally uses fiction with strong moral or religious import—to 2,000 words. Fillers: personal incidents or congenial humor. Life-type picture stories and color transparencies. Wants pictures of unusual Methodist personalities and Methodist activities with universal appeal. Leland D. Case, Editor. Payment varies depending on quality of material, originality, etc. Acc.

The Torch, 141 E. 65th St., New York 21. (10 times a yr.) Short stories 1,200-2,000 words. Articles 1,400-2,000 words. Material should be of

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interest to Catholics. Rev. Francis N. Wendell, O.P., Editor. \$15-\$20. Acc.

Unitarian Register, formerly **Christian Register**, 25 Beacon St., Boston 8, Mass. (10 issues a yr.-30) Articles 3,000-4,000 words dealing with liberal religion or Unitarian affairs. Cartoons. Photographs. No fiction. Vic Bovee, Managing Editor. No payment. Query.

The Upper Room, 1908 Grand Ave., Nashville 5, Tenn. (Bi-M-10) One-page devotional articles. Material is used in 36 editions in 29 languages and in braille. J. Manning Potts, Editor. \$3 an article. Pub.

Voice of St. Jude, 221 W. Madison St., Chicago 6. (M-25) Strongly plotted stories of general Catholic interest; interest should spring from character confronting moral dilemma. To 3,000 words but preferably shorter. Articles, 1,800 or 2,600, on current events and contemporary issues as they relate to Catholics; profiles of prominent Catholic personalities. Little verse. Few cartoons. Robert Ostermann, Managing Editor. 1½c, cartoons \$5. Acc.

Walther League Messenger, 875 N. Dearborn St., Chicago 10. (M-25) Short stories with religious implication. Photos with religious and youth slant. Alfred P. Klausner. Stories 1c a word. Acc.

The War Cry, 860 N. Dearborn St., Chicago. (W-10) Published by the Salvation Army. Stories 1,500-2,000 with a single protagonist with one major problem, which should be solved through right thinking and action from the Christian standpoint. Articles 1,000-1,700, inspirational, educational, spiritual self-help; occasionally a character sketch of someone likely to influence readers. Stories and articles for special Christmas and Easter issues must be exceedingly well done and carry implicit Christian message. Verse of medium length. Fillers. Cartoons. Lieutenant-Colonel R. Lewis Keeler. Articles and stories \$15-\$25 (Christmas and Easter \$75), poems \$2.50-\$5 (Christmas and Easter \$5-\$20), cartoons \$5. Query on articles. Specification sheets and sample copies available to writers.

Contests and Awards

The National Thanksgiving Association has announced its 1958 Radio and TV Script Contest. Entries must stress patriotic and religious reasons for observing Thanksgiving Day and advocate the display of the flag on that day. Scripts must not require more than 14 minutes.

The contest has two divisions; adult, with prizes of \$50, \$25, and \$15; school, with prizes of \$25, \$15, and \$10.

Closing date, November 1. Address entries to Mrs. Gertrude Hanson, RFD 1, Minnetonka Hills, Excelsior, Minn.

— A&J —

California residents who have published books in 1958 will be interested in the 28th Annual California Literature Medal Award under the auspices of the Commonwealth Club of California. Medals will be awarded for works of fiction, non-fiction, poetry, children's books, and books dealing with California. Entries are restricted to residents of California.

Closing date, January 31, 1959. Obtain entry blank from Stuart R. Ward, Commonwealth Club of California, 12th Floor, Hotel St. Francis, San Francisco 19, Calif.

— A&J —

In requesting information from the sponsors of any contest the writer should enclose a stamped self-addressed envelope, preferably No. 9 or No. 10.

AUTHOR & JOURNALIST

The Little Magazines: An Objective View

WHEN William Ernest Henley was editing a little literary magazine in London back in the nineteenth century, he looked out his office window one day and chanced to see a funeral procession. He gazed on it so sadly that his assistant asked, "Mr. Henley, is that for a friend of yours?"

Henley shook his head. "No," he answered, "but I fear it is our subscriber."

So limited still is the circulation of the average little magazine that Henley's remark continues to have point.

The writer for a little magazine has a small audience. At the same time it is a selective audience. People read the publication because they like it, not because other folks talk about it or because they have been pressured into subscribing.

There is a corollary to this. The little magazines are our closest approach to a free press. The editors are not concerned with the prejudices of advertisers—they carry little or no advertising. There is no consideration of what the mass public wants, for the little magazine has no desire to build a big circulation. At times it may be influenced by the policies of a university that helps support it, or by the prejudices of individuals who act as its "angels." Pressure of this kind is not too frequent. Nor does it apply to the average little magazine, which is owned by its editors and operated at their expense.

Of course the material in a little magazine, like any other periodical, reflects the predilections of its editors. That is as it should be.

Most little magazine editors are highly individualistic—which makes for vast variety in the group. One finds the extremes of conservatism—and the extremes of experimentation. One could hardly find a greater contrast than between *Wings* and *Experiment*.

The current policy of the average little magazine is moderate, but with a leaning to the avant garde. Most of the editors consider that in the arts, as in science, there is no progress without experiment.

While most little magazines deal with the arts, mainly literature, several are concerned with other fields. For instance, there is a magazine devoted to advancing the ideas of the late Charles Fort. A small number deal with social and economic matters, chiefly from the left wing standpoint. There are a few concerned with experimental developments in science fiction; their editors and readers call them "fanzines."

The little magazines, as every reader of them knows, range in size from 200-page literary reviews—many of them connected with universities—to 8-page mimeographed folios.

With few exceptions they are labors of love. The editor gets little financial compensation; in many cases he pays the losses out of his own pocket while in other instances he avoids a deficit by doing his own printing.

Naturally the magazines can afford to pay little if anything to their contributors. The latter must get their reward in the satisfaction of writing what they please with no commercial inhibitions.

As a result the better of the little magazines publish some outstanding literary work. The work of writers like James Joyce, Carl Sandburg, T. S. Eliot, Sherwood Anderson, Eudora Welty, was introduced by little magazines. These magazines afford practically the only periodical market for prose or verse that is blazing new artistic trails.

What they publish today may be acceptable to a much greater audience tomorrow, as anyone can see by comparing good popular periodicals now with their counterparts a generation ago.

The editors of mass circulation magazines and of book publishing houses watch the little magazines for talent. It is significant that Ted Patrick, editor of the popular *Holiday*, recently wrote high praise of the work of William Carlos Williams, an "advanced" poet if there ever was one. The editor of one of the leading chains of pulps used to publish most of his own writing (definitely avant-garde) in little magazines.

The writer of literary ideals and talent will always find these magazines important to him. True, there are certain handicaps in dealing with them. Aside from the nominal pay if any, most of them are comparatively slow in reporting on manuscripts. They lack the organization and personnel to operate on a prompt, businesslike basis—though it may be added that some commercial magazines are equally lax.

Then, too, there is the chance that a magazine will pass out of existence before a writer's accepted material gets published. The little magazines tend to be short-lived; the few that have lasted for 25 years or even ten years are exceptions.

Every two years *Author & Journalist* publishes an extensive list of little magazines. It never is complete, for some of the magazines get their material solely by arrangement and naturally do not wish to be listed while others simply fail to reply to questionnaires. Undoubtedly there are still others of which we never have heard.

Where a magazine's policy is mentioned—as, conservative or avant-garde—this is the expression of the editor. *A&J* does not presume to evaluate a publication as to its point of view or its quality.

The current list contains about the same number of magazines that appeared in October, 1956. Nearly half of these are new—which means that an approximately equal number have dropped out. A number of the old ones have new addresses.

Prospective contributors should always look over a copy of a magazine before submitting a manuscript to it. Some of the more prominent little magazines may be found in public libraries. As for others a copy may be obtained by sending the price indicated in the listing; for example, (*M-50*) means monthly, 50c per copy. Do not ask for a free copy.

Comparatively few of the little magazines pay for material. If payment is not indicated in the listing, there is none. Where payment is shown, *Acc.* means payment on acceptance, *Pub.* payment on publication. A number of the magazines offer prizes for the best work they publish; this is indicated in the listings.

MARKET LIST: *Little Magazines*

A & M Review, 421 Tyler St., Gary, Ind. (Bi-M-25) Mrs. May Rosser, Editor and Publisher. Articles to 2,500 words of interest to artists or musicians. Yearly subscription to three magazines as payment for each article.

Accent, 102 University Station, Urbana, Ill. (Q-40) Kerker Quinn, Editor. Quality fiction. Quality poetry of all types. Articles on literature, but not of the more "popular" sort. "Seriousness of intent, fresh view of subject, and high sense of technique prime considerations." Nominal rates. Pub.

The American Bard, 1154 N. Ogden Drive, Hollywood 46, Calif. (Q-75) Edythe Hope Genée, Editor and Publisher. Poetry only; under 30 lines preferred. "Extreme poems or poems of futile pessimism not desired." Prizes.

American Literature, Duke University, Durham, N. C. (Q-\$1.25) Arlin Turner, Managing Editor. Literary articles and essays—high critical standards. Reprints of published work supplied free.

The American Scholar, 1811 Q St., N.W., Washington 9, D. C. (Q-\$1) Hiram Haydn, Editor. A magazine published by Phi Beta Kappa for a general audience. Non-technical articles and essays on current affairs, the American cultural scene, politics, the arts, religion, science; best length 4,500 words. Poetry of high quality—but now overstocked. \$75 an article, \$10-\$25 a poem. Acc.

American Spectator, Judy Building, 3323 Michigan Blvd., Chicago 16. (Bi-M-25) Wymar Port, Editor. A highly personalized journal of opinion. Seldom in the market, most material being staff-produced; query is essential. 2c a word. Acc.

American Weave, 4109 Bushnell Road, University Heights 18, Ohio. (Q-35) Loring Williams and Alice Crane Williams, Editors. Good inspirational poetry of all lengths, types, and subject matter, especially by men; demands sincerity, authority, and acquaintance with the art. Liberally conservative point of view.

Anthropos: The Quarterly of Humanist Poetry, Box 2863, Station B, Toledo, Ohio. (Q) J. William Myers, Editor. Devoted exclusively to poetry in the ethical-humanist tradition, expressing man's confidence in himself.

The Antioch Review, The Antioch Press, Yellow Springs, Ohio. (Q-75) Paul Bixler, Editor. Fiction 2,000-10,000 words. Short poems, occasional light verse. Articles form principal contents of magazine. High standards; independent liberal policy. Fiction \$4 a published page, non-fiction \$2.50 a published page. Pub.

Approach, Rosemont, Pa. (Q-50) Helen and Albert Fowler, Managing Editors. Well-planned stories 2,000-4,000 words. Poetry with emphasis on marriage of form and content. Well-argued articles; especially original discussions of modern writers. Experimental, working out of the traditional background.

The Archer, A Little Magazine, Box 3005, Victory Center, North Hollywood, Calif. (Q-50) Wilfred H. Brown and Elinor H. Brown, Editors. Humorous, human interest fiction to 1,500 words. Poetry and light verse of all types, preferably brief. Humorous essays, character sketches, travel incidents, etc., to 1,500 words. Drawings or blocks for cover. Cannot promise prompt reports or early publication. Prizes.

Aristotle's Animals, 2803 Hillegass St., Berkeley, Calif. (Q-35) Michel Puckillatt, Editor. Satirical short stories of about 1,000 words. Satirical verse 15-20 lines. Philosophical essays showing "ability to make logical inferences, and a bold skepticism regarding the claims of propagandists."

Arizona Quarterly, University of Arizona, Tucson 25, Ariz. (Q-50) Albert F. Gegenheimer, Editor. Non-formula stories with appeal to serious readers, to 3,500 words. Poetry of various types, generally not

over two pages. Critical articles, reviews, essays, to 4,000 words. Eclectic policy, with high critical standards.

Attack, Club Kast, 5-9-1 Toyotamakita, Nerima-Ku, Tokyo, Japan. (Bi-M) Yu Sawa, Editor. A poetry magazine in the Japanese language under same editorship as **Kast**, which is in English and French.

Audience: A Quarterly Review of Literature and the Arts, 60 Kirkland St., Cambridge 38, Mass. (Q-75) C. C. Abt, Editor. Quality short stories or chapters from novels in progress, serious or humorous, 1,000-10,000 words. Parodies. Satires. One-act plays. Serious quality verse of any length. Essays on subjects of broad cultural interest. Pen-and-ink drawings primarily humanistic and representational. Policy is to publish new writers and artists that promise significance. At least \$10 a story, \$5 a poem or drawing. Acc.

Balanced Living, School of Living, Brookville, Ohio. (M) Mrs. Mildred J. Loomis, Editor. Little poetry—nature or ethical and social. Articles on personal (psychological) achievement in family and institutional aspects of living.

The Beloit Poetry Journal, Box 2, Beloit, Wis. (Q-35) Editorial Board: Chad Walsh, Robert H. Glauber, David M. Stocking, David Ignatow, Marion Kingston Stocking. Variety in form and content of poetry published; long poems used occasionally. "We print the best poems we are able to find." Payment in copies.

BIM, Woodville, Chelsea Road, St. Michael, Barbados, W. I. (Semi-A-50) W. Theroald Barnes and Frank A. Collymore, Editors. Fiction, poetry, articles, criticism, etc., with a West Indies background or by West Indies writers abroad. Encourages young writers. Payment seldom; occasionally taken payment in books.

Birth, 1 Douglas Drive, Toronto 6, Ont., Canada. (Irreg.-\$1) Tuli Kupferberg, Editor. Short stories; chapters from novels. Acts from plays. Good poetry of any length. Photographs, drawings. Each issue devoted to a theme such as children's writings, wine, war, animals, love.

Blue Guitar, Box 5068, North Long Beach, Calif. (3 times a yr.-25) B. Lovelady, G. De Witt, Editors. Image-based poems meeting standards of organic criticism. Black-and-white graphic art. Payment varies with quality; minimum \$1. Pub.

Brillig, 2436½ Portland St., Eugene, Ore. (Q-15) Lars Bourne, Editor. Imaginative, creative fiction of any length. Poetry—emphasis on experimental, non-rhyming. Essays on literature, art, psychology, social criticism, etc. Art work reflecting conscious composition and form. Payment in subscription.

Calamus, RFD 4, Box 145, Quakertown, Pa. (M-20) Sophie S. Walbert, Editor. Fiction to 3,000 words; no science fiction or fantasy. All types of poetry except the intentionally obscure. Articles to 3,000 words. Policy experimental.

Canadian Poetry Magazine, Wolfville, N. S., Canada. (Q-50) V. B. Rhodenizer, Editor. Short lyrics of high conservative standards. 1c a word, minimum \$1. Pub.

Candor Magazine, 103 Clements Ave., Dexter, Mo. (Q-25) Elvin Wagner, Editor. Poems of 16 lines or less. Non-fiction to 500 words. Photographs and drawings. Tries to "give the utmost encouragement to all who are interested in creative writing."

Caravan: Hawkeye Poetry Magazine, Lamoni, Iowa. (Bi-M-50) Helen Harrington, Editor. Serious poetry preferably under 18 lines; must be intelligible but may be modern, traditional, romantic, realistic; color, honesty, music, sought. Awards.

Chicago Review, University of Chicago, Chicago 37. (Q-50) Non-formula fiction written with sincerity

and insight. Serious and literate poetry. Essays, book reviews, drama, and any other literary forms if of high quality. Addressed to a "highly literate audience consisting largely of artistic and academic readers." Token payment.

Chrysalis: The Pocket Review of the Arts, 55 Long Wharf, Boston, Mass. (Bi-M-50) Lily and Baird Hastings, Editors. Occasional poetry. Articles of 3,000-7,000 words on theatre, music, dance, art of today. Serious, distinguished, original illustrations. Low rates. Pub.

The Coercion Review, 418 E. Oakwood Drive, Chicago 15. (Q-50) Clarence Major, Editor. Avant-garde short stories. Poetry with serious individual approaches. Short articles on literary subjects. Art work occasionally on commission. Policy experimental.

The Colorado Quarterly, 103 W. Hellems, University of Colorado, Boulder, Colo. (Q-75) Paul Carter, Editor. Quality fiction with plot and believable characters, 2,000-4,000 words. Understandable poetry of high quality to 40 lines. Articles covering a wide range of subjects (economics, biology, journalism, art, political science, medicine, engineering, etc.) written by specialists in a non-technical, non-academic style, 4,000-6,000 words. Conservative yet interested in the experimental. \$20 a story or article, \$2-\$10 a poem. Pub.

Compass Review, 2139 Oregon Ave., St. Louis 4, Mo. (Q-35) Eric Pfeiffer and George A. Wolff, Editors. Quality poetry in the modern idiom; subject matter less important than the handling of it.

Contemporary Fiction, P.O. Box 1323, Milwaukee 1, Wis. (Q-75) R. Sands Wiken, Editor. Short stories of originality to 7,500 words but preferably shorter; no "slick" stories. Serious poetry not exceeding 15 lines. Articles 3,000 words or less on art, writing, theater, etc. Cartoons of the Charles Addams school. \$3 a published page. Pub.

Contemporary Issues, 37 Penton St., London N. 1, England, and 545 Fifth Ave., New York 36. (4-6 issues a yr.) Organ of the Movement for a Democracy of Content (as distinct from that of form only). Any serious contribution to discussion of contemporary problems; acceptance determined entirely by content and quality.

Critique: Studies in Modern Fiction, Box 4068, University Station, Minneapolis 14, Minn. Confined to critical articles on the work of contemporary novelists, from about 1900 to the present, 3,000-5,000 words.

The Dalhousie Review, Dalhousie University, Halifax, N. S., Canada. (Q-\$1) C. L. Bennet, Editor. Fiction used infrequently—maximum 4,000 words. Poetry of various types. Scholarly and critical articles, not too specialized, in literature; history; economic, political, and general current problems. High critical standards. \$1 a printed page plus 25 reprints.

December, P.O. Box 583, Iowa City, Iowa. (Semi-A-75) Harvey Fraunglass, Editor. Serious fiction of high artistic and intellectual merit. Good verse. Documented articles, radical or reactionary, on all phases of intellectual and artistic life. Drawings and paintings reproduced; query Frank Gallo, Art Editor.

Delta, 1143 Sixth Ave., Montreal 19, Que., Canada. (Q-30) Louis Dudek, Editor. Usually single poems of approximately 20 lines; long poems up to 20 pages; prefers free organic form and subjects that extend the range of poetry. Short articles on politics, science, psychology, etc., brought to bear on poetry. Some drawings and photos of sculpture.

Descant, Box 801, T.C.U. Station, Fort Worth, Tex. (3 times a yr.-50) Short stories; occasional excerpts from novels (or novelettes) in progress. All kinds of poetry except free verse; originality and freshness in the main stream of poetic tradition. Critical articles; personal literary essays. Payment in copies.

Diversion, 3016 Tremont Drive, Louisville 5, Ky. (M-10) E. P. White, Jr., Editor. Fiction to 1,500

words; surprise ending. Verse to 10 lines, sentimental, historical. Articles on various subjects to 1,500 words. Payment by arrangement.

Doubt, The Fortean Society Magazine, Box 192, Grand Central Annex, New York. (Q-35) Tiffany Thayer, Editor. Fiction and poetry that express the viewpoint of Charles Fort. Articles, photographs, art work dealing with Fortean phenomena.

Encounter, 25 Haymarket, London, S.W. 1, England. (M-50) Stephen Spender and Irving Kristol, Editors. Short stories to 5,000 words. Poetry. Articles on current affairs, travel, criticism, to 5,000 words. Work must be of outstanding literary quality. About \$24-\$30 per 1,000 words. Pub.

Epos, Lake Como, Fla. (Q-50) Evelyn Thorne and Will Tullis, Editors. Serious poetry, both free verse and traditional forms, no line limit. No light verse. Wood or linoleum cuts. Policy experimental but not to the extreme. Payment in copies.

Essays in Criticism, Corpus Christi College, Oxford, England. (Q-75) F. W. Bateson, Editor. Critical articles 4,000-8,000 words. Reviews 1,200-3,000 words. Poetry only if critical. Combines high critical and high scholarly standards. No payment except for commissioned articles.

Essence, 55 Trumbull St., New Haven 10, Conn. (Semi-A-25) Joseph Payne Brennan, Editor. Quality poetry of all types; no light verse.

Evergreen Review, 795 Broadway, New York 3. (Q-\$1) Barney Rosset and Donald Allen, Editors. Quality fiction 2,000-10,000 words. Poetry of varied types and lengths. Literary criticism, social commentary, occasional reportage, 2,000-10,000 words. Art work, usually with articles or around a theme. Possibly cartoons. Experimental policy. Prose \$4 a page, verse \$6 a page. Pub.

Excalibur, 127 Roberts St., Pasadena 3, Calif. (Q-10) Richard W. Brown, Editor. Humorous science fiction and fantasy, also humorous fiction about science fiction fans. Poetry of humor and fantasy.

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Flame, Alpine, Tex. (Q-75) Lilith Lorraine, Editor. All types of poetry if in the best craftsmanship; limit 24 lines. Humorous quatrains. \$2 a poem. Acc. No payment for humor.

Four Quarters, La Salle College, Olney Ave. at 20th St., Philadelphia 41, Pa. (Q-50) Brother Edward Patrick, Editor. Short stories 2,500-4,000 words dealing with problems of modern America, written in fresh language, with artistry and subtlety. Poems from 8 lines to several stanzas. Articles on contemporary affairs and literary topics, occasional scholarly pieces; limit, 3,500 words. Wood cuts; linoleum mats. "More experimental than conservative; not popular."

Free Lance: A Magazine of Poetry & Prose, 14112 Becket Rd., Shaker Heights 20, Ohio. (Semi-A-50) Adelaide Simon, Editor. Short-short stories, any subject, any style. Poetry, any length or style. Articles on a variety of subject matter; may be continued through several issues. Avant-garde experimental policy, but not a magazine of social protest.

Georgia Review, University of Georgia, Athens, Ga. W. W. Davidson, Editor. Short stories not over 4,000 words. Poems, preferably short, not too obscure. Articles, preferably with a regional slant—biographical, historical, economic, sociological; literary criticism. Occasional pictures. "Conservative, in the good sense of the word; not narrowly provincial, regional in tone." Prose 1c a word, poetry 50c a line. Pub.

Golden Atom, 187 N. Union St., Rochester 5, N. Y. (A-\$1) Larry Farsace, Editor. Occasional short story, poetic or psychological fantasy. Very little poetry: lyric fantasy or human interest to 16 lines, occasionally longer. Publishes chiefly authoritative articles on historical and other aspects of science fiction; also on fantasy as a part of literature. Art: fantasy scenes; photos of science fiction celebrities and rarities. \$4-\$10 an article, verse 25c a line. Acc.

Harlequin: Box 296, Hermosa Beach, Calif. (Irreg.) Barbara Fry, Editor. Fiction, poetry, articles on the fine arts. Experimental fiction and poetry preferred. No old forms, no light verse. Emphasis on quality of content and beauty of format rather than frequent and inferior publication; emphasis on excellent work of unknown writers rather than average work of established writers.

Hearse: A Vehicle Used to Convey the Dead, 3118 K St., Eureka, Calif. (Irreg.) E. V. Griffith, Editor. "Poetry, prose, and incidental cadaver to the Great Cemetery of the American Intellect." Emphasizes avant garde poetry. Will on occasion devote an entire issue to the work of a single writer. Under same editorship as **Sheaf**, below.

Hoosier Challenger, P. O. Box 24, Deer Park, Cincinnati 24, Ohio. (M-40) Claire Emerson, Fiction and Poetry Editor. Fiction to 1,500 words. Poetry. Inspirational articles, articles on writing, brief personal essays, biographies of writers. Prizes.

A Houyhnhnm's Scrapbook, Box 12038, New Orleans 24, La. (Semi-A-50) Richard Ashman, Editor. Confined to verse: light verse; satire, science-fictionish; unusual. No definite length limit. \$2 a poem. Acc. Will probably cease publication.

The Hudson Review, 65 E. 55th St., New York 22, N. Y. (Q-\$1.25) Frederick Morgan, Editor. Fiction to 10,000 words; "original" work. Poetry to 200 lines; "original" work. Literary and general cultural articles to 10,000 words. "Open to the best available talent." 2c a word. Pub.

The Husk, Mount Vernon, Iowa. (Q-35) Clyde Tull, Editor. Fiction to 2,500 words—regional preferred. Poetry—no prejudices. Policy "a bit to the left but not to the lunatic fringe."

Imagi, 3020 Woodland Ave., Baltimore 15, Md. (Irreg.-50) Thomas Cole, Editor. Poetry: quality alone is criterion; no length restrictions. Occasional critical articles; regular book reviews of new poetry (solicited).

Informed, 421 Tyler St., Gary, Ind. (Bi-M-25) Mrs. May Rosser, Editor and Publisher. General fiction to 3,500 words. Articles and interviews with not-so-famous people to 2,500 words. Off-beaten-path material welcomed. Yearly subscription to three magazines as payment for each article or story.

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Kaleidograph, A National Magazine of Poetry, 624 N. Vernon Ave., Dallas 8, Texas. (Q-50) Whitney Montgomery and Vaida Stewart Montgomery, Editors. Practically any type of poetry, up to 42 lines, but preference is for rhymed poems in shorter lengths. Almost never uses juvenile verse, and seldom strictly light verse. High conservative standard, seeking the mature and intelligible. Prizes.

Kansas Magazine, Kansas State College, Manhattan, Kan. (A-\$1) W. R. Moses, Editor. Serious, non-commercial fiction, poetry, articles. Any length considered, but great length is a handicap. High critical standards; eclectic policy.

Kast, Club Kast, 5-9-1 Toyotamakita, Nerima-Ku, Tokyo, Japan. (Irreg.) Yu Sawa, Editor. Short stories. Poems, including free verse. Articles 2-3 pages. Art work. MSS. should be written in English or French. **Kast** is an experimental international magazine of the arts.

The Kenyon Review, Box 127, Gambier, Ohio. (Q-\$1) John Crowe Ransom, Editor; Irving Kreutz, Managing Editor. Short stories—though magazine publishes very little fiction. Poetry. Articles. High critical standards. "The requirements are really so special that it is difficult to define them. They can best be learned by reading the magazine." 2½c a word. Pub.

Liberation, 110 Christopher St., New York 14. (M-30) Dave Dellinger, Roy Finch, A. J. Muste, Bayard Rustin, Charles Walker, Editors. Fiction and poetry short and limited. Special emphasis on articles 2,000-4,000 words; drawings to illustrate articles. Policy "experimental; indeed, radical."

The Literary Review, Fairleigh Dickinson University, Teaneck, N. J. (Q-\$1) Clarence R. Decker and Charles Angoff, Editors. Fiction, sketches, plays, poetry, articles—all of high literary standard.

The London Magazine, 36 Soho Square, London, W. 1, England. (M-35) John Lehman, Editor. Short stories 1,500-6,000 words. Good poetry. Critical articles and reviews by arrangement only. Personal reminiscences of literary figures and literary life of the past. Payment by arrangement.

The Lyric, 301 Roanoke St., Christiansburg, Va. (Q-50) Ruby Altizer Roberts, Editor. Poetry of traditional type—high standards. Many prizes.

Macabre, 55 Trumbull St., New Haven 10, Conn. (Semi-A-40) Joseph Payne Brennan, Editor. Devoted to the weird, eerie, bizarre, and strange. Good supernatural and horror stories; preference given to short-stories. Some good weird poetry above amateur level. No science fiction or humor.

Mainstream, formerly **Masses and Mainstream**, 822 Broadway, New York 3. (M-35) Charles Humboldt, Editor. Fiction to 3,000 words. All types of poetry, but generally poems in which personal experience is related to a social context. Articles, criticism, etc., in line with nature of magazine. Query about articles. Photographs and drawings. Magazine is left-progressive, and all material should reflect this point of view. Payment in subscription.

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Meanjin: A Quarterly Journal of Literature, Art, Discussion, University of Melbourne, Carlton N. 3, Victoria, Australia. G. B. Christesen, Editor. Quality poetry, short stories, literary and art criticism. Policy experimental, advanced guard, non-conformist. Payment. Pub.

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The Muse, Cathlamet, Wash. (Q-75) Mildred Moon Howell, Editor. Lyric poems; limit 24 lines, preferably shorter. Conservative policy.

The Naked Ear, Ranches of Taos, N. M. (Irreg.-20) Judson Crews, Editor. All types of poetry, though emphasis on the avant-garde. Photographs and drawings, particularly of the female nude.

Neon, 4812 Foster Ave., Brooklyn, N. Y. (Irreg.-60) G. Sorrentino, Editor. Fiction and poetry—all avant-garde, experimental, any length. Creative articles on the arts.

New Athenaeum, Lake Como, Fla. (Semi-A) Will Tullos, Editor. Patterned poetry, 14 line limit. Moderate critical standards; combines conservative and popular.

New Mexico Quarterly, University of New Mexico, Albuquerque, N. M. (Q-75) Roland Dickey, Editor. Fiction to 5,000 words; emphasis on quality of writing. Poems—shorter preferred. Uses articles slightly longer than stories; no limitation on subject matter. High standards. \$15-\$20 an article or story, \$5 a poem. Pub.

The New Orleans Poetry Journal, Box 12038, New Orleans 24, La. (Q-50) Richard Ashman and Maxine Cassin, Editors. Any poetry that is good enough; no definite length limit. Articles, criticism, reviews, preferably under 2,000 words. Demands high quality. \$7-\$13 a page as printed. Acc. Will probably discontinue at end of 1958. Last 1958 issue filled.

New World Writing, 501 Madison Ave., New York 22. (Semi-A-75) Edited by editorial staff of **The New American Library of World Literature**. Fiction and poetry: no restrictions except that work must be of outstanding quality. Inquire as to non-fiction and art work. 2½c a word. Acc.

newspaper, 225 E. Fifth St., New York 3. (Irreg.-25) Jack Green, Editor. Fiction. Poetry. Non-fiction. Only work of high quality. Minimum \$5. Acc.

Nomad, Box 626, Culver City, Calif. (Q-50) Donald Factor, Anthony Linick, Editors. Stories under 1,500 words of high experimental caliber. Any length or type of poetry "although our aim is to represent the present young generation in poetry (young here is not a matter of age)." Occasional short criticism; query first.

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Odyssey, 1722 W. Carmen St., Chicago, Ill. (Q-35) Ronald Offen and R. R. Cuscaden, Editors. Quality poetry of all kinds, no limit on length; no light verse. Articles on the arts with emphasis on the young unestablished artist. Art work reproducible by offset printing. Payment in copies.

Olivant, 1821 N.W. 185th St., Opa-Locka, Miami, Fla. (Irreg-\$3) D. V. Smith, Editor. The new and original wanted, especially booklet-size groups of poems; effective communication stressed. Stories. Essays. Art. Payment. Pub.

One Magazine, 232 S. Hill St., Los Angeles 12, Calif. (M-50) Don Slater, Editor. Deals primarily with homosexuality from scientific, critical, historical points of view. Fiction 1,500-3,000 pertaining to magazine's theme. Poetry to 30 lines. Articles, criticism, book and play reviews. Payment in cash and/or copies.

Ore, 73 Coleshill Road, Teddington, Middlesex, England. (3 times a yr.-20) Eric Ratcliffe, Editor. True poetry to 60 lines, romantic free verse preferred, but nothing barred. Articles on art subjects, 1,000 words. Policy neo-romantic and humanistic. Always interested in American folklore as subject matter for poetry and in translations of American Indian poetry.

Oscilloscope, 2180 Bathgate Ave., Bronx 57, N. Y. (Q-40) Ambrose J. Bono, Editor. High quality short-stories about 350 words. All forms of verse to 16 lines. Literary criticism and reviews to 350 words. Experimental policy. Book prizes.

Outposts, 209 E. Dulwich Grove, London, S.E. 22, England. (Q-25) Howard Sergeant, Editor. All types of good poetry to 100 lines. Critical articles to 1,500 words.

Pacific Explicator, Box 5068, North Long Beach, Calif. (3 times a yr.-25) G. De Witt, Bill Lovelady, Editors. Explications of both published and unpublished poems of merit; send two copies of the explicated poem. \$2 up according to quality. Pub.

Partisan Review, 22 E. 17th St., New York 3. (Q-\$1) William Phillips, Philip Rahv, Editors. Stories, average 5,000 words, of high literary merit. Poems of any length; no light verse. Non-fiction—any length: historical and contemporary efforts in literature, poetry, music, politics, religion, psychology, etc. International outlook. Experimental policy; high literary standards. 1½c a word, poetry 40c a line. Pub.

Patterns, 118 S. Willard St., Burlington, Vt. (Q-50) Gladys LaFlamme and J. R. Brownfield, Editors. No specified limits as to poetry. Occasional reviews of moderate length. Experimental policy.

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The Pendulum of Time and the Arts, 79-66 77th Ave., Glendale 27, N. Y. (Bi-M-25) Arthur W. Muller, Editor. Poetry on art, philosophy, nature, preferably not above 16 lines. Articles and essays on time (past

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Performing Arts, 2127 Broderick St., San Francisco 15, Calif. (Bi-M-15) Mervin Leeds, Editor-Publisher. All types of articles on music, dance, or drama as performed in Western United States. Payment in subscriptions and copies.

The Personalist, 3518 University Ave., Los Angeles 7, Calif. (Q-50) Dr. Ralph Tyler Flewelling, Editor. Philosophical poetry. Articles on philosophy, religion; critical articles about literature. Small honorarium. Pub.

Perspective. A Quarterly of Literature and the Arts, Washington University P. O., St. Louis 5, Mo. (Q-50) Jarvis Thurston, Mona Van Duyn, Editors. Fiction and poetry of high quality; no length restrictions. Literary and art criticism of extremely high standard.

Philosophy Digest, 1037½ Santa Monica Blvd., Los Angeles 25, Calif. (Q) Roy H. Hessen, Editor. Very short articles on philosophy, psychology, and other social sciences. Verse. Fillers.

Poesy Book, 51 Ausdale Ave., Mansfield, Ohio. (Q-\$1) Helen Loomis Linham, Editor. Short lyrics and sonnets; seldom light verse. A few reviews. Art work. Conservative. Prizes.

Poetry, 1018 N. State St., Chicago 10. (M-50) Henry Rago, Editor. No light verse; otherwise all types; any length that can fit into approximately 35-40 pages allotted for verse. Reviews and critical articles (usually on assignment from editors). Interest is in literary quality, whether conservative or experimental. Verse 50c a line, prose \$6 a page. Pub.

The Poetry Collector, 613 N. Tenth St., Lafayette, Ind. (Q-20) Ronald Voigt, Editor. Articles on poetry books that are out of print—rare first editions; anything relating to poetry collecting. No critical articles or reviews. Plans bibliographical series of poets; query on this. Payment in copies.

Poetry Digest, Box 177, Milldale, Conn. (Bi-M-65) John De Stefano, Editor. Poetry in traditional forms, modern but not obscure, to 200 lines; no light verse. Well-written articles on modern poetry and modern poets, 500-3,000 words. Seeks work of best quality but is always eager to help new poets.

The Prairie Poet, 850 Fourth St., Charleston, Ill. (Q-50) Stella Craft Tremble, Editor. Poems 20 lines or less, traditional preferred; no obscurity or negativism; not much light verse. Cash prizes and book awards.

Prairie Schooner, Department of English, University of Nebraska, Lincoln, Nebr. (Q-60) Karl Shapiro, Editor. Stories of quality, 8-16 typed pages. Poetry of any length. Articles, 10-14 typed pages. Contemporary literature. Quality is main consideration.

Printing & Graphic Arts, Lunenburg, Vt. (Q-50) Ray Nash and Sinclair Hitchings, Editors. Articles on the graphic arts and fine printing; criticism, reviews, biographies in this field. Drawings, etchings, etc., to illustrate articles. Payment, 10 copies.

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Quicksilver, 4429 Foard St., Fort Worth 5, Texas. (Q-65) Grace Ross and Mabel M. Kuykendall, Editors. Poems clear in concept and assured in execution; contemporary themes in contemporary terms. Poetic dramas not exceeding 125 lines or 10 minutes production time. Reviews, including rhymed reviews. High critical standards. Payment in copies. Prizes.

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San Francisco Review, P. O. Box 671, San Francisco 1, Calif. (Q-\$1) Ray H. Miller, Editor and Publisher. Prose in any form, including short plays; maximum length, about 7,000 words; novels or portions thereof considered for possible fragmentary publication. Essays and articles on civil liberties. Verse of any type up to 5 or 6 typewritten pages. Line drawings. Payment \$2-\$200. Pub.

Saucer News, P. O. Box 163, Fort Lee, N. J. (Bi-M-35) James W. Moseley, Editor. Articles concerning flying saucers and related subjects to 5,000 words. Photos of alleged flying saucers. Cartoons about saucers, space men, etc.

The Saucerian Bulletin, Box 2228, Clarksburg, W. Va. (Irreg.-35) Gray Barker, Editor. Newspaper clippings and articles to 200 words on flying saucer topics. (Longer articles can be used in *The Saucerian Review*, 100-page annual publication.) Line drawings of interest to flying saucer fans.

Scimitor and Song, Jonesboro Heights Station, RFD 7, Sanford, N. C. (M-50) Lura Thomas McNair, Editor. All types and lengths of poetry of sufficient strength and appeal; morbid and frustrated moods not wanted. Prizes—cash and books.

Scribe, 421 Taylor St. Gary, Ind. (Bi-M-25) Mrs. May Rosser, Editor and Publisher. Writers' trade journal. Articles on writing; interviews with writers. Yearly subscription to three magazines for each article.

Seven, 15 S. Robinson St., Oklahoma City 2, Okla. James Neill Northe, Editor. Any type of poetry; nothing usual, trite, or transient; only seven poems in each issue. \$2 a poem. Acc.

The Sewanee Review, Sewanee, Tenn. (Q-\$1) Monroe K. Spears, Editor. Fiction, modern, to 50 pages. Poetry 15-60 lines. Long critical reviews. Conservative policy with high literary standards.

Sheaf, 3118 K St., Eureka, Calif. (Irreg-35) E. V. Griffith, Editor. Excerpts from novels in progress; short stories on occasion; all work avant garde; maximum 5,000 words. Poetry in modern molds; any length if MS. merits. A medium for the best new avant garde work available.

Shenandoah, The Washington & Lee University Review, Box 722, Lexington, Va. (3 times a yr.-75) Arthur R. Borden, Editor. Fiction of high literary value; humor and satire are welcome, as well as serious writing. Poetry—no requirement other than literary value; light verse seldom used. Articles on political, economic, sociological, and literary topics especially sought. Query as to reviews, which usually are assigned. All material slanted toward the highly intelligent reader.

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The Sparrow Magazine, Box 25, Flushing 52, N. Y. (Irreg.-50) Felix Stefanile, Editor. Poetry of high quality, any length. Poetry reviews and articles. Modern, experimental in concept more than technique.

Spectrum, P. O. Box 535, Goleta, Calif. (3 times a yr.-50) Jacqueline Newby, Editor. Standard realistic fiction, no science fiction or detective stories. Poetry of any length. Critical articles, preferably at least 10 pages. Occasionally exceptional art work.

Spirit, A Magazine of Poetry, 386 Fourth Ave., New York 16. (Bi-M-50) John Gilland Brunini, Editor. Poetry of all types, not mere versification, to 200 lines. Prose only on solicitation. Traditional-modern policy, high standards. Submissions only from members of the Catholic Poetry Society of America, membership in which is open to all irrespective of faith. 30c a line. Pub.

Starlines, The International Quarterly of Science Fiction Poetry, 1558 W. Hazelhurst St., Ferndale 20, Mich. (Q-60) Orma McCormick, Editor. Science-fiction poetry—all patterns, classes, and types; ballads and rhymed narratives in this field; a few poems representing weird and futuristic humor. Popular policy. "What the poem says is more important than how it is said."

The Step Ladder, Knox College Library, Galesburg, Ill. (Q-50) Benjamin B. Richards, Editor. Poems of all types. Conservative point of view.

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Texas Quarterly, Box 7527, University Station, Austin 12, Tex. (Q-51) Harry H. Ransom, Editor. Short stories; novelettes to be published in supplement (which is also issued under hard covers by University Press). Poetry short or long; main criterion is excellence—not a likely market except for established poets or remarkable newcomers. Articles and criticism in all the arts and sciences; must be scholarly without being dull. No feature stories. No book reviews. Payment relatively high; on individual arrangement.

Trace, Box 1068, Hollywood, Calif. (5 times a yr.-30, 40) James Boyer May, Editor. Covers the international avant garde. Special need for short, informal essays on modern literature, average 1,200 words. \$5 min. Pub.

Tricon, La Salle College Press, Philadelphia 41, Pa. (3 times a yr.-25) Jerry Annunziato, Editor. Creative fiction, poetry, criticism up to 3,000 words.

Twentieth Century Literature: A Scholarly and Critical Journal, 2679 S. York St., Denver 10, Colo. (Q-75) Alan Swallow, Managing Editor. Scholarly and critical articles on the literature produced in the 20th century; bibliographies. Criterion: usefulness in the study of recent literature.

Venture, 167 W. 22nd St., New York 11. (Q-30) Joseph J. Friedman, Editor. Fiction to 5,000 words conveying a sense of our time, preferably with a social approach. All types of poetry to 100 lines. Query about articles. Experimental policy; high

standards. Poetry \$2.50-\$7.50 a poem. Pub. Prize award for best fiction.

The Villager, 135 Midland Ave., Bronxville 8, N. Y. (M-Oct. through June-35) Published by the Bronxville Women's Club. Mrs. Raymond K. Howe, Editor. Stories around 2,000 words. Light, seasonal, short poems. Travel articles; articles of interest to women. Conservative policy. Prize contests.

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Wanderlust, 729 Thirba St., Metairie, La. (Q-40) A. Karl Austin, Editor. Quality fiction to 1,500 words; regional and universal themes. Traditional or modern verse preferably under 20 lines; light verse with a wanderlust theme; especially needs quatrains and couplets of all types. Imaginative articles to 1,500 words; biographical sketches (750 words) of vagabonds in search of dream or conquest. Payment in copies. Prizes.

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Western Humanities Review, University of Utah, Salt Lake City, Utah. (Q-75) William Mulder, Editor. Regional fiction to 3,500 words. All types of poetry to 50 lines. Articles authoritative but directed to general intelligent reader, to 5,000 words. Conservative; high standards. Payment in reprints.

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Wisconsin Poetry Magazine, 1764 N. 83rd St., Wauwatosa 13, Wis. (Bi-M-35) Organ of the Wisconsin Poetry Foundation, Inc. Clara Catherine Prince, Editor. Poems to 24 lines. Conservative policy based on motto: "Clarity, Decency, Sanity." Publishes a series of one-poet issues as supplementaries. Prizes.

Writer's Notes & Quotes, Calhoun City, Miss. (Bi-M-45) E. H. and E. P. Johnson, Editors. Articles on writing. A few short stories. Poetry to 20 lines, traditional or experimental but not obscurantist. Prizes.

The Writer's Voice, Poets of America Publishing Co., 373 W. 52nd St., New York 19. (M-15) George Scheffel, Editor. A literary newspaper. Short stories to 1,000 words. Poetry of any type to 24 lines. Articles for writers or of social significance, 500 words. Experimental policy. 1/2c a word. Pub.

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Vantage Again Heads for Top in Titles Issued

As 1958 draws to a close, the record again indicates that *Vantage Press* will lead all subsidy publishers in the number of books issued. According to a rough count taken from *Publisher's Weekly*, book trade authority, *Vantage* will have issued close to 200 books during the year, a record not likely to be approached by any other subsidy house. In 1957, *Vantage* led with 202 titles, making it not only the largest subsidy publisher, but also the sixth largest publisher in the nation, in titles issued. Consider this record before you decide upon the publisher for your book.

Club Again Recommends A Vantage Publication

For the second month in a row, the Executive Book Club, New York, has recommended a *Vantage Press* book to subscribers. In September, the Club recommended Harry Fawcett's *The Management of Clubs*; in October it recommended Ed M. Lane's *Rapid Crossword Solver*.

This is what the Club's monthly Bulletin told its members: "Here is a little gold mine for the crossword puzzle fan, a unique 'dictionary' that will save you time, enrich your vocabulary, and treble (six-letter word meaning triple) your fun... it is an unusual volume." If you have an unusual book of any type, and are having trouble getting it published, why not submit it to *Vantage Press*? Mail the coupon below for our free brochure.

Kittelle Book Launched With Heavy Publicity

Feature stories in the Washington (D. C.) *Sunday Star* and *Daily News*, the Alexandria (Va.) *Gazette*, and the *Georgetown*, helped to launch *Voyage to the Unknown*, by P. Wayne Kittelle, author painter and sculptress of note.

"Eyebrows may be raised, some may scoff and ridicule, and some may affirm and approve when they read *Voyage to the Unknown*," writes Medora Mason Wolfe, Alexandria *Gazette* staff writer who interviewed Mrs. Kittelle. The author says the book was "dictated" by one who has passed away. The theme is treated from three viewpoints: the philosophical, religious, and psychological.



Lane



Kittelle

Ohio Lawmaker Hails Vantage Book in Congressional Record

Speaking in the House of Representatives on August 13, 1958, the Hon. Charles A. Vanik of Ohio praised a review of Milovan Djilas' new book, *The New Class*, written by Vantage author, Franklin C. Salisbury. Mr. Vanik, at the same time lauded Salisbury's book, *Speaking of Politics*, and urged his audience to read both books.

"I recommend the review," said Mr. Vanik, "to the attention of my colleagues active in the contest against subversion and infiltration by the Soviet-Communist staff. I also recommend the reviewer's own book, *Speaking of Politics*, to be read as a preface to *The New Class*."

"It is a remarkable coincidence that two such widely separated and socially unrelated authors... have reached such a similar evaluation of the true economic basis of modern Communist societies. Both Salisbury's *Speaking of Politics* and Djilas' *The New Class* are significant contributions to our efforts in the not-so-cold war..."

Vantage Press is particularly proud to have Salisbury's book on its list, and welcomes other book-length manuscripts of quality. If you have such a manuscript, learn how we can publish and promote it for you. Send the coupon below for our booklet. It's free.



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Leading Newspapers Feature Syndicated Article on Vantage's 'Psychology in Camping'

Psychology in Children's Camping, by B. Robert Berg, was the subject of three separate articles recently published in a single week in many leading newspapers across the nation.

Berg's book was considered so significant to parents and executives in the camping field, that Dr. Frances Ilg and Dr. Louise Ames of the Gesell Institute, New Haven, Conn., devoted one entire weekly series

during August to Berg's material. The authors praised the book highly and recommended it to readers of their column.

Among the newspapers that featured the syndicated columns were: New York *World-Telegram*, Dayton *News*, Pittsburgh *Post-Gazette*, Raleigh *News & Observer*, Houston *Post*, Chattanooga *Times*, Tampa *Tribune*, and the Washington *Post-Times Herald*.

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